Jeff Beck, David Crosby & Tom Verlaine R.I.P

RECORD COLLECTOR

EST. 1979

The Dark Side Of The Moon

Pink Floyd

50th Anniversary Special

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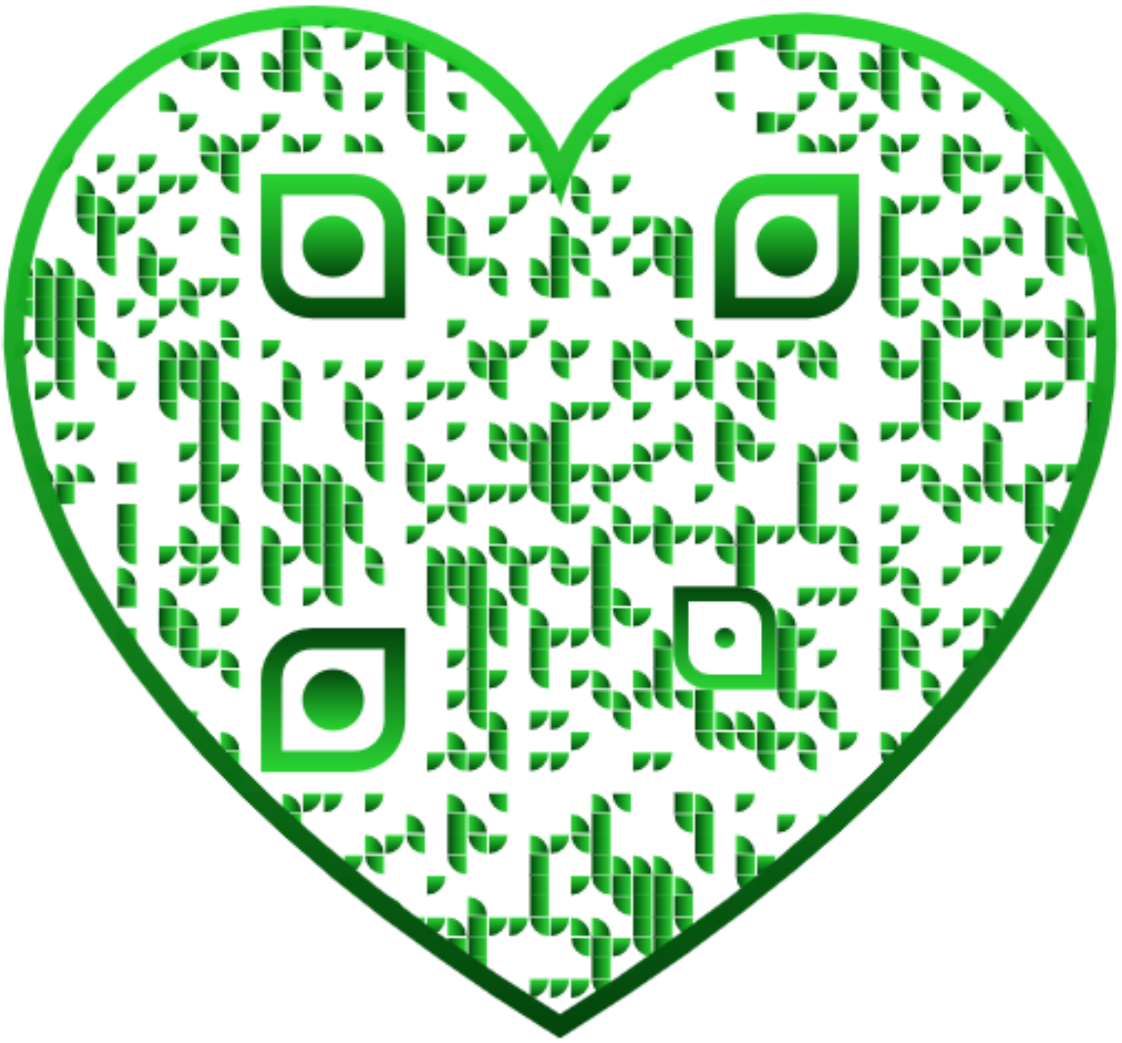


New releases for March 2023

Jon Savages's 1980-1982
The Art Of Things To Come
CDTOP2 1625 (2CD)
The early 1980s spelt out in two discs of Post-Punk, Electro, Rap, New Wave and all points between – out of darkness into the light of a bright new decade.

William Bell
The Man In The Street: The Complete Yellow Stax Solo Singles 1968-1974
CDTOP 515
Memphis and Muscle Shoals gold from the 'yellow years' of Stax. The complete A and B sides, presented chronologically, of every one of William's solo singles from late 1968 to 1974.

Funkadelic / Maggot Brain Cassette
SEWC 002
Reissue of this classic LP on cassette.

Basil Kirchin & Jack Nathan / Viva La Tamla Motown B/W Alan Parker & William Parish / Main Chance
NW 512 (7")
Our next instalment on Bob Stanley's Measured Mile label is a De Wolfe Library double header.

The Classic Example / Right On / I Found Me A Girl
CITY 083 (7")
Two superlative tracks from Kent's licensing deal with Stevenson International. 'Right On' appeared on a 100 Club Anniversary 45 in 2021 and has been in demand ever since.

Jackie Dee / Who / Dave Hamilton Band / Who (Instrumental)
CITY 085 (7")
Jackie Dee's 'Who' was one of many great tape finds from Detroit producer Dave Hamilton's vault in the 90s. Here it is in an extended version with an instrumental flip.

The Hytones / You Don't Even Know My Name / Good News
REPRO 10 (7")
The Hytones were Nashville's top soul group and under the tutelage of genius producer and songwriter Bob Holmes, made some great music.

Ty Karim / Lighten Up Baby / All At Once
REPRO 11 (7")
Two of Ty Karim's best records on her producer and partner's Romark label join our Repro series.

The San Francisco Tkos / Make Up Your Mind / Ooh Baby, Baby
TOWN 176 (7")
Since its first plays at the 100 Club in the 90s, the San Francisco TKOs' 'Make Up Your Mind' has been a revered sound that consistently packs the dance floor.

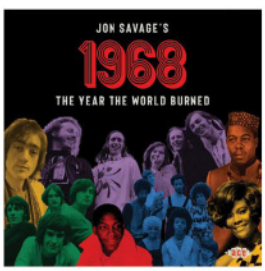
From the vaults:

Jon Savage's 1966: The Year The Decade Exploded
CDTOP2 1452
The soundtrack to the book about the year that shaped the rest of the century.

Jon Savage's 1965
The Year The Sixties Ignited
CDTOP2 1513
A genre-spanning 2CD mix of hit singles, slow burners and lost gems from soul, funk, psych, garage and rock'n'roll. The 45s that defined 1965 and crystallised author Jon Savage's memories of the year.

Jon Savage's 1967
The Year Pop Divided
CDTOP2 1495
MOR ballads were rife in the UK charts in 1967 but thankfully not on this dynamic collection of rock, soul, pop and incipient funk and psych the teenage Jon Savage enthralled to on pirate radio that year.

Jon Savage's 1969-1971
Rock Dreams On 45
CDTOP2 1559
Unlike the previous volumes in Jon Savage's series of year-based 2CD compilations, which featured music from an expansive mixture of genres, this latest edition spans three years of 100% rock.



Jon Savage's 1968
The Year The World Burned
CDTOP2 1536
Soul, funk, pop-psych, hard-edged rock and more from an inflammatory year.

Jon Savage's 1965-1968
The High Sixties On 45
XXQLP2 060 (2LP)
Spread over four sides of two 33rpm 12-inch albums, this is a love letter to the 7-inch 45rpm single. Deluxe packaging includes a heavy-duty gatefold jacket and two fully illustrated inner bags containing the 180g orange vinyl discs.

Jon Savage's 1972-1976
All Our Times Have Come
CDTOP2 1594
A guided tour through five years of rock in its many variants: power pop, pub rock, glam, krautrock, punk etc – reflecting the fertility of the time. A 44-track double CD with 28-page booklet.

Jon Savage's 1977-1979
Symbols Clashing Everywhere
CDTOP2 1610
A cross-genre fertilisation of Punk, Post-Punk, Electronica, Dub, Euro Disco and unique one-offs – a reflection of what Jon Savage was listening to in the late 70s.

William Bell
Never Like This Before
The Complete 'Blue' Stax Singles 1961-1968
CDTOP 510
The legendary soul man's complete 1960s 'Blue' Stax singles, together for the first time on one CD.

Brian Bennett
Name Of The Game/ Dave Richmond - Confunktion
NW 513 (7")
Measured Mile is a new 7" label run by Bob Stanley. The plan is to release DJ-friendly 45s that are either very rare or previously unavailable on seven-inch. The first release pairs a couple of prime library tracks, from Brian Bennett and Dave Richmond.

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58 ALAN PARSONS Working on *Dark Side Of The Moon* would be enough to keep most people in after-dinner anecdotes for life. But when you've also worked as an engineer for The Beatles and presided over your own string of multi-platinum albums, we consider you ripe for The *RC* Interview treatment...

64 THE JAM In 1982, there was arguably no British band bigger than The Jam, and photographer Neil 'Twink' Tinning was a fly on the wall on their final UK tours. Rick Buckler offers his memories of these candid shots, now collected in a new book.

70 SAM BROWN After shooting to prominence in 1989 with Top 5 hit Stop!, the singer's impressive pipes were never under-employed... until that voice gave up on her. Yet it hasn't stopped her returning with a technologically assisted new album.

74 IMAGINATION In the Britfunk scene that blossomed in the early 80s, Imagination frontman Leee John was never a figure you could ignore easily. As a new 17-album retrospective is released, he tells their story.

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***THE DARK SIDE OF THE MOON* AT 50**
To celebrate a half-century of one of rock's landmark releases, we talk to many of those that were there on its release, revisit (often underwhelmed) contemporary reviews and look at the most collectable incarnations of a record that, well, eclipsed all before it on its release in March 1973.

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DEADWING

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- Book: A 108-page book is at the heart of this collection, with an in-depth history of the band by Stephen Humphries and rare photographs from Lasse Hoile and the band's personal archives.

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RECORD COLLECTOR

March 2023 Issue 542

2nd Floor, Saunders House
52-53 The Mall, Ealing
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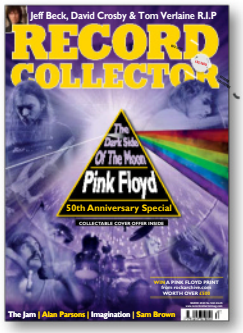

Cover artwork: Jill Furmanovsky

EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.

NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC Investigates and gigs.

SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**

REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.

SUB-EDITOR **Johnny Sharp**

EDITORIAL ASSISTANCE **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold; suggestions for VAF also to **Ian Shirley** *ian.shirley@metropolis.co.uk*

RARE RECORD PRICE GUIDE **Daryl Easlea** daryl.easlea@emap.com

GROUP ART AND PRODUCTION EDITOR **Val Cutts**

DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**

DESIGNER **Bruno Irace**

ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815

MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk

MARKETING EXECUTIVE **Twinkle Bhawani** twinkle.bhawani@metropolis.co.uk

SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**

MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

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The *RC* staff's favourite... *Dark Side Of The Moon* Track

PAUL LESTER On The Run
TIM JONES The Great Gig In The Sky
DARYL EASLEA Eclipse
NIALL DOHERTY Money
JOHNNY SHARP Breathe (In The Air)
VAL CUTTS Breathe (Reprise)
PETER BARRY Any Colour You Like
BRUNO IRACE The Great Gig In The Sky
CHARLES DONOVAN Brain Damage
STEVE BURNISTON Us And Them

Spotify

Record Collector | Mar 2023 | Issue 542| Playlist

"The magazine you can hear"

Pink Floyd: Speak To Me
Telex: Moskow Diskow
Linda Hoyle: Pieces Of Me
Nirvana: Wings Of Love
Third Ear Band: Egyptian Book Of The Dead
Mari Wilson: Beat The Beat
Bauhaus: Swing The Heartache
Kate Bush: The Man With The Child In His Eyes
Gene Clark & Carla Olson: Gypsy Rider
Jeff Beck: You Know What I Mean
David Crosby: Laughing
Television: Little Johnny Jewel Parts 1 & 2
Magazine: A Song From Under The Floorboards
The Style Council: The Paris Match
John Cale: Mr Wilson
Sam Brown: It's Okay
Alan Parsons: Old And Wise
Imagination: Just An Illusion
The Auteurs: Show Girl
The Rolling Stones: Gimme Shelter
The Strokes: Last Nite
Neutral Milk Hotel: Holland, 1945
Andy Fairweather Low: Wide-Eyed And Legless
Mary Love: You Turned My Bitter Into Sweet
Pink Floyd: Eclipse

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Founded in 1979 by Sean O'Mahony

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ROGER WATERS

WHO CREATED THE GOLDEN YEARS OF

PINK FLOYD

THE DARK SIDE OF THE MOON,
WISH YOU WERE HERE, ANIMALS,
THE WALL & THE FINAL CUT
IS ON HIS FIRST EVER

FAREWELL TOUR

THIS IS NOT A DRILL

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Hello, and welcome to RC542

There has long been an association in popular culture, for various far-fetched and pharmacological reasons, between *The Dark Side Of The Moon* and *The Wizard Of Oz*, but in my mind, the stronger connection is between *Dark Side* and *Derek And Clive (Live)*. Why, you might ask? Well, mainly because I was introduced to the prog classic and Peter Cook and Dudley Moore's cussword culmination at exactly the same time, at a party when I had just turned 13, where the soundtrack was provided by the two aforementioned albums on constant rotation. You can see why, today, they hogged turntable space that night: back then, in late 1975, they both – with their respective combative attitude towards straight society and prodigious blasphemy – represented to our early-teenage brains, increasingly attuned to neurodivergence, examples of artefacts that could, later, reasonably be filed under the rubric of "Punk" Things Before Punk.

Anyway, our cover story this month takes several looks at Floyd's most-loved album, a half-century after its original release, from a series of askew angles. It comprises 12 parts (precisely the number of paving stones on the Yellow Brick Road – possibly) including a Buyers' Guide, a document and eyewitness account of *Dark Side*-era gigs from someone who was there, a look at contemporary media responses to the album, interviews with musicians from Floyd's inner circle, as well as a showcase of 50 of the most desirable variants of the album and attendant singles. You might describe our forensic scrutiny of one of the biggest-selling LPs ever as obsessive bordering on the insane, but then, we're the kind of people who'd be proud to declare, "I've always been mad."

Not everything in this issue is part of the Floyd-fest, though there is a six-page interview with engineer extraordinaire, Alan Parsons. Elsewhere, we speak to singer Sam Brown about overcoming difficulties that jeopardised the thing she most loves (singing), to Rick Buckler about The Jam's heyday, and to Leee John about Imagination's glossy take on Britfunk. There are reviews of new releases by Van Morrison, the Stones, The Auteurs, The Strokes, and Sleaford Mods (and in some instances we talk to said artists, notably Van). Sadly, as is becoming horribly frequent these days, we have to bid a plaintive farewell to some all-time greats: Jeff Beck, David Crosby and Tom Verlaine.

See you next month for an exclusive interview with a well-known rock band who you'll never guess, unless you happen to have glanced down at the box on the opposite page below-right,

paullester

Paul Lester

MULLINS IT OVER

Your new Spotify Playlist [*RC* 541] is a nice touch. Usually, when reading you, I pull out some vinyl by a featured artist or article and read away. Your tagline – The Magazine You Can Hear – got me thinking of *SFX*, that short-lived (only 19 issues) magazine circa 1981-82 trailing 'A Fat Hour Of Music, News & Interviews' and available as a C60 cassette. Only 75p fortnightly. Anyone else buy this, like me? My pile of these taped gems, I now sadly regret selling in *Loot* magazine for twice the price to some fashion student. However, I did recently come across an actual copy of Issue No 11, the Paul McCartney interview one – it's a great listen. The LP reviews are hilarious and the piece on Vic Godard making a burger is even more so. I'm guessing YouTube has the other 18 issues archived. Try them.

Thanks (again), *RC*, for bringing back the memories!

Simon Mullins, email

Thanks, Simon, and glad you like the new Spotify Playlist that appears on page 4 of the issue each month and, via the QR code, takes you directly to some of the month's best new (and reissued) music. Possibly why they're calling RC *"the magazine you can hear".* **PL**

SOUL ON NICE

Lois Wilson did an excellent job in reviewing 'The 73 best Soul/R&B Albums Of 1973' [*RC* 541]. It was certainly a great year for soul LPs. Very much agree with virtually all of her choices. I have the majority of the albums covered, but there were a few that I am unaware of (David T Walker), which I will be checking out. One LP that I would have included is Paul Kelly's *Don't Burn Me* (Warners BS 2689), which I think is one of the best soul albums released of any year. Many artists covered his songs from Margie Joseph to rock guitarist Leslie West. These sorts of reviews are what I think *Record Collector* does best: well-researched, informative and, most importantly, entertaining.

Thanks for a great magazine.

Gary James, email

HOGG: WILD

Re Bob Stanley's remarks concerning the Association album, *Pandora's Golden Heebie Jeebies* in his recent column [*RC* 541]. I compiled the set and, as Warners already had a longstanding *Greatest Hits* package in catalogue, it was prudent to avoid as much duplication as possible. Hence no Never My Love, no Cherish. As for the absence of anything from *Birthday*; he may feel it's where "anyone starts if they want to explore their catalogue," but I didn't then and I don't now. Opinions, eh?

Brian Hogg, email

SUPER POPOID GROOVINESS

Re: Davy Henderson [of Fire Engines/Win/Nectarine No 9/Sexual Objects] and That Petrol Emotion [both *RC* 541]. Excellent to see these two vastly underrated bands getting well deserved coverage. It always baffled me how FE split up after [the single] Big Gold Dream, which showed so much promise – they should have set the 80s alight in a way which (sorry, Davy) Win did not (though I do love You've Got The Power). Also, the way TPE managed to rise from the ashes of The Undertones was wonderful – great tunes and a sound that (to these post-punk ears) suited the 80s zeitgeist. There is so much more great post-punk and 80s alternative stuff for *RC* to cover. How about an in-depth feature on Crass, both band and label?

Nick Pottrill, Stourbridge

MUSIC CONCRETE

Nice to see Davy Henderson doing a proper man's job. Can't imagine Lawrence or Vini Reilly working on a [building] site.

Mark Jefferies, email

VIVA ENERVATE

Lacklustre? *LACKLUSTRE?!* Mr Quantick, how dare you use that word to describe David Bowie's first great album [*RC* 541]. If you thought you could sneak that dig into your column without a severe upbraiding, think again. Yes, you could say The Jam's *This Is The Modern World* was lacklustre, but the album that boasts Width Of A Circle, All The Madmen, After All and the greatest title track of all time?! Have you taken complete leave of your gourd? (as Davy would say). I suppose you would describe a really great Spaghetti Carbonara as lacklustre? Or 1970 Brazil? I'm watching you, Quantick. You can't just sling around lacklustre opinions like that. Yeah, he might've mightily pissed off Ronno during the making [of the album]. And yes, he was probably a little distracted by Ange and her polysexual antics. But *The Man Who Sold The World* is *The Man Who Sold The World*. Beware of idle, nay heretical, words, Mr Quantick!

Chris Badley, email

SPOOKY TRUTH

Great feature on Iggy Pop [*RC* 540], enjoyed reading. Something very spooky happened on the very day I read it. I was playing Scrabble with my wife, and I drew my seven letters from the bag, and they spelt the word STOOGES – now that's spooky, right? This is not the first time this has happened.

I Was There

A reader's recollection of a key music event

This month: *Bath Festival Of Blues*, 28 June 1969

It's a couple of months after my 15th birthday, it's early on a Saturday morning in June, and I'm with my girlfriend, Liz, waiting for a coach bound for the Bath Recreation Ground. The reason – I'm about to be introduced to live music. And what an introduction: Led Zeppelin; Fleetwood Mac; John Mayall; Ten Years After; The Nice; Chicken Shack; Blodwyn Pig; Colosseum; Taste; Keef Hartley… The list goes on… Ticket price: 18/6d (92.5p). We never had it so good.

Around mid-morning, we arrive at the festival "site" in the heart of Bath. The crowd is growing but we have no problem finding a suitable piece of real estate to claim as our own. The Recreation Ground provides a compact arena, so everyone has a good view of the twin stages. Having said that, the stages are rather small – just as well Keef Hartley hasn't brought his Big Band. John Peel is our compère, so you know the day is going to be a good one.

The undoubted stars of the festival are Led Zeppelin, who play quite early in the day and are on top form. Percy Plant strutting his stuff, Bonzo Bonham being Bonzo, J-P Jones as solid as ever, and Jimmy Page teasing magic from his guitar and violin bow.

Colosseum and Nice (complete with three Scottish bagpipers) were superb and it was good to hear Walking In The Park, The Debut, America and Rondo live. I am also impressed by Blodwyn Pig and I would soon add *Ahead Rings Out* to my record collection. It is also a privilege to experience the classic Fleetwood Mac of Peter Green, Mick Fleetwood, John McVie, Jeremy Spencer and Danny Kirwan.

On the journey home, I reflect on what I had witnessed during the day. The guitarists: Peter Green, Jimmy Page, Rory Gallagher, Alvin Lee, Stan Webb; drummers: John Bonham, Jon Hiseman, Keef Hartley, Mick Fleetwood; along with a couple of decent keyboard-players and vocalists.

As a complete novice to live music, I hadn't taken my eyes and ears off the stages; I had been totally enthralled by every performance. I was hooked and have been ever since.

Jon Hawkins

A few years ago, also while playing Scrabble, we were listening to *Goodbye Yellow Brick Road* when I drew out my seven letters, put them on my rack and they spelt BTAUPIN – they came out of the bag in that exact order. I wonder, what will be my third musical/Scrabble coincidence? Listening to *The 'White' Album* and drawing the word BEATLES, perhaps? Lol.

Richard Norris, Beds

ZINE STREETS

I read with interest your article 'Smells Like Zine Spirit' by Hamish Ironside [*RC* 540]. I'm the former editor of *Penetration Rock Magazine,* which was first published in early 1974 and featured rock bands like Gong, Hawkwind, Pink Fairies, Motorhead, etc. I also covered American punk bands: the first issue featured the duo, Suicide, and I was later to cover bands on the British punk scene, as my recent exhibition of Sex Pistols at the Lesser Free Trade Hall images proved.

In late 1976, while talking to Tony James and Billy Idol at the Electric Circus, I was introduced to Mark Perry, who had travelled up to Manchester with their band, Chelsea. Mark told me that he used to read *Penetration* and that it inspired him to begin publishing his own *Sniffin' Glue* fanzine.

Local Manchester punk fanzine, *Ghast-Up*, which was included in your article, once directed their readers to *Penetration 10* in order to read my feature on Iggy & The Stooges for more in-depth information. [Legendary ex-*NME* writer] Paul Morley was very keen to write for *Penetration* and I gave him his writing debut in Issue 7: he wrote two articles, which he went on to document in his book, *The North (And Almost Everything In It)*.

I also conducted the very first Motörhead interview at the Roundhouse one week before their debut gig at the same venue. I wrote about this and many more adventures in my book, *Hitting My Head Against The Wall! Lemmy And Motörhead – The Early Years,* which was reviewed by Kris Needs in *Record Collector.*

Almost 50 years since the first issue, *Penetration* is still creating interest as demonstrated by sales of my *Penetration Rock Magazine Compilation,* a book featuring every issue in full. The book has accrued a number of five-star reviews, including one from Martin Ryan, *Ghast-up's* joint editor, who described it as an indispensable book.

As far as I was concerned *Penetration* was a rock/punk magazine, even though to others it was a fanzine. However, if it hadn't inspired Mark Perry to start publishing *Sniffin' Glue,* would there have even been a punk fanzine explosion?

Paul Welsh, email

Really enjoyed your article on music fanzines in *RC* 540. This took me right back to the heady days of 1980, when John Robb was producing the *Blackpool Rox* fanzine [see pic] that was referred to in the article. I knew John through his best mate, Martin, who worked at the same Building Society as myself in Blackpool.

The reason I have an original No 7 copy of the mag, is that I wrote my one and only article for a magazine covering a gig by local St Annes band, The Press, under the pseudonym Gaz The Baz – very original… This issue also included articles on The Membranes, Section 25 and Ian Curtis. There was even a crossword to complete.

Gary Bragg, Chester

MICROWAVE OF MUTILATION

I recently picked up a 'banging bargain' from a local supermarket which shall remain nameless (Asda). A 3CD collection from the *Dreamboats And Petticoats* collection for a fiver: Small Faces, Spencer Davis and The Troggs. What's not to like for a fiver?! Well, OK, I realise The Troggs are in there, but hey ho. I was taken aback, though, by the instructions on the security label, as there was no indication as to how long to keep the CDs in the microwave. Can anyone out there point me in the right direction, as I don't want to leave them in too long and do a lot of damage?

Dave Barber, Hinckley, Leics

LISTMANIA

Hello – love the magazine. Been buying it at Barnes & Noble for years. I enjoyed the 70 Singles front cover article [*RC* 537] and decided to make a playlist of them to listen to: https://music.apple.com/us/playlist/record-collector-magazine-70-best-singles-of-last-70-years/pl.u-AkAmaBkI25aRddg

Michael Chaney, email

Thanks, Michael. Did I already mention RC's *new regular monthly Playlist on Spotify?* **PL**

THIS MONTH'S CONTRIBUTORS

For this issue, *Prog*'s Associate Editor, **Jo Kendall**, spoke to Alan Parsons (p58), to Easy Star All Stars (p86) about the wondrous *Dub Side Of The Moon*, heard about Jill Furmanovsky's new *Dark Side* book (p84), and grabbed insider Floyd nuggets from Guy Pratt, Durga McBroom and Theo Travis (p86). Sadly, The Goons were unavailable for comment.

Mike Barnes, author of *A New Day Yesterday: Progressive Rock & The 1970s*, ponders the effect that hearing *The Dark Side Of The Moon* and seeing Pink Floyd in concert had on his young mind (p80), and interviews John Fiddler about Medicine Head's similarly-titled album.

Joe Geesin, whose father Ron worked on *Atom Heart Mother*, appeared on a Pink Floyd album aged six months, and 10 years ago interviewed Nick Mason for *RC* (he's never been the same since). This month, he compiled a *Dark Side Of The Moon* UK discography (p94) and interviewed the authors of a new book on *Dark Side* (p88).

Charles Donovan spoke to British singer/songwriter **Sam Brown** (p70) about her return to recording, 15 years after losing her singing voice. Charles is a journalist, copy editor, reissue producer and lifelong record shop loiterer from London.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 23 MAR

THE WHO EXCLUSIVE INTERVIEW

PLUS PAULINE BLACK + DAN AUERBACH + LEWIS TAYLOR + THE COURTEENERS + THE ONLY ONES + KEITH EMERSON

IRON MAIDEN

SALUTING THE UK ROCK LEGENDS AND THEIR ICONIC MASCOT EDDIE

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Messrs Wright, Mason, Waters and Gilmour looking on the bright side, shot by design studio Hipgnosis' Storm Thorgerson at Belsize Park, London, 1971

Dark days ahead

Pink Floyd's *The Dark Side Of The Moon* given 50th Anniversary treatment with box set including unissued live set

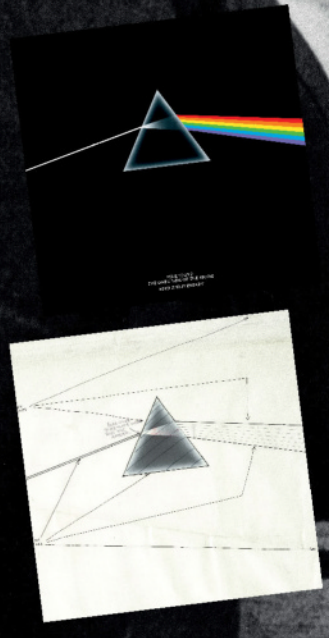
Marking 50 years of the 50 million-plus-selling prog milestone, **Pink Floyd**'s *The Dark Side Of The Moon*, a box set is due this month, along with several other commemorative initiatives including an unissued standalone live album. CD and LP editions of the *Live At Wembley Empire Pool London 1974* set from November 1974 are one element of the box, along with a remastered CD and LP of *The Dark Side Of The Moon*. A BDA and DVD add 5.1 and Dolby Atmos mixes, while the box incorporates a 76-page music book of the album; 160-page 12" x 12" book (also available as a standalone publication), overseen by album sleeve designer Aubrey Powell of Hipgnosis, and photographer Jill Furmanovsky, and featuring unpublished shots from the band's 1972-75 tours; 7"s of Money and Us & Them; and repro pamphlet and invite for the original February 1973 album launch at London Planetarium. Emulating that event, playbacks will take place at planetariums around the world, while a competition for animators to produce up to 10 new videos to accompany the album's 10 tracks is judged by Powell, **Nick Mason** and a team from the British Film Institute in London. Closing date is 20 November, with entries submittable via pinkfloyd.com/competition. In addition, an exhibition of *The Art Of Hipgnosis: Pink Floyd, **Led Zeppelin**, **Genesis**, **Paul McCartney**, **Peter Gabriel** & **10cc***, including sleeve art and props, is in Groninger Museum, Museumeiland, Groningen, Netherlands, to 14 May.

The box includes the unissued *Live At Wembley 1974*

Pink Floyd* The Dark Side Of The Moon Live At Empire Pool London 1974 *CD, LP,* The Dark Side Of The Moon 50th Anniversary *box set, are on Warners, 24 March.* Pink Floyd – The Dark Side Of The Moon *book is out via Thames & Hudson, 24 March. For more on album celebration events, see pinkfloyd.com, and planetarium events, pinkfloyd.com/tdsotm50/. On the exhibition, groningermuseum.ni.
See our cover story feature on page 78.

Photos (Pink Floyd): Hipgnosis, Pink Floyd Music Ltd

Total Eclipse: (below) *The Dark Side* box set; (inset top right), the book of the album; (inset below right) the 1974 live set



Liverpool lads, on tour of their city (l-r): Keith Mullin, Brian Nash, Pete Hooton

Liver blokes

Members of **The Farm** and **Frankie Goes To Hollywood** offer heritage tours of Liverpool

Between April and October, music heritage tours of Liverpool are guided by members of two of the city's bands. The Farm's **Pete Hooton** heads up 12-person tours on 23 April, 14 May, 10 June, 15 July, 12 August, 23 September and 14 October. His colleague, **Keith Mullin**, does the honours on 8 April, 7 May, 18 June, 23 July, 18 August, 16 September and 21 October. Frankie Goes To Hollywood's **Brian** '**Nasher**' **Nash** takes the reins on 15 April, 20 May, 24 June, 29 July, 26 August, 30 September and 28 October. The tours take in venues, studios, pubs, clubs and other sites, including Liverpool Institute Of Performing Arts, Probe Records shop, and the Ministry Rehearsal Rooms used by the bands, plus **Echo & The Bunnymen**, **Teardrop Explodes!, Black**, **Wah! Heat**, **A Flock Of Seagulls** and **The Pale Fountains**.

See britishmusictours.com.

HELLO IT'S ME

Natalie Merchant

The ex-10,000 Maniacs singer on her first long player in eight years

"It could've only been made after decades of songwriting and album-making, says Merchant. "It's taken all these years to learn how to assemble a group of sympathetic musicians and draw out their best performances. Studio work requires a balance of rigour, discipline, spontaneous emotionality and a bit of chaos. It takes confidence to pull it off."

How long did it take?
I began writing in February 2021 and mastered it in April 2022.

What have you been up to during the hiatus?
I gave birth in 2003 and my life and career instantly changed. I stepped away from the vaudevillian reality and became a solid member of society. I embraced parenthood and was devoted to my community. Once my daughter was school age, I became a folk song/handicraft teacher, volunteer gardener, cleaner, campus renovator, costume maker, set painter, craft fair organiser and annual party thrower. I protested against fracking and advocated for increased awareness of domestic violence, the importance of early childhood education, and of public arts funding. I made documentary films, created scholarships, and sat on boards. I wrote and recorded for Nonesuch – 2010's *Leave Your Sleep* was an attempt to sum up the experience of my daughter's childhood through a collection of classic poetry adapted and illustrated with music. I worked on it for seven years and it involved 135 musicians in 25 different music styles.

Did you ever feel like jacking it all in?
In 2019, my cervical spine collapsed due to a degenerative disease. I was in the most excruciating pain of my life, because of nerve damage. I lost control of my right hand. If there hadn't been surgical intervention, I'd have jacked it in on opioids within a year.

How does it feel to still be going?
I'm so satisfied. I make music on my own terms: when, where, how, with whom, in partnership with a label that's supportive and trusts my instincts. I've been blessed with an audience of lovely people. They hold my older songs close to their hearts, but still remain open to new work. I'm very grateful.

Where does the new release fit into your story?
It's my first major tour in 20 years. Since my daughter went to college, I've experienced a creative self that was suppressed for a long time. Giving complete attention to my interior dialogue/muse, was something that I denied but am savouring now.

Were there any amusing episodes during the album's creation?
It was recorded at a residential studio in Vermont, where we had multiple vehicular mishaps, though no injuries. The first day, our drummer backed her car off a wall and had to be lifted with a crane. A few weeks later, our sax player had to be pulled from a ditch, and the caterer flew into a ravine. During the last session, the orchestral brass section was stranded in a blizzard and had to be brought in one by one by a lunar rover-like snowcraft.

What's next?
A few projects in various stages, mostly involving children and music, including with Domo Emigrantes, adapting the work of early 20th century Italian-Jewish poet, Lina Schwarz. Another is with Chicago Children's Theater and The Chicago Symphony – a series of educational videos based on children's songs that I've written. There's also a theatrical script for a musical based on my *Leave Your Sleep* poem-songs, and I was recently appointed to a six-year-term on the Library Of Congress American Folklife Center board. I'm excited to find creative ways to promote and preserve our folk arts, especially music.

Natalie Merchant* Keep Your Courage *LP is on Nonesuch, 14 April.

Acoustic

The Rolling Stones tribute *Stoned Cold Country* CD, LP, with **Ashley McBryde**, **Brooks & Dunn**, **Maren Morris**, **Brothers Osborne**, **The War And Treaty**, **Elle King**, **Marcus King**, **Little Big Town**, **Zac Brown Band**, **Lainey Wilson**, **Steve Earle**, **Eric Church**, BMG, 10 March. ■ **Joan Baez** *Am I Pretty When I Fly?* book, Ingram, 18 May. ■ **Hack-Poets Guild** *Blackletter Garland* CD, LP, with **Marry Waterson**, **Lisa Knapp**, **Nathaniel Mann**, One Little Independent, 10 March. Due: March (31) **Chip Taylor** *The Cradle Of All Living Things* 2CD, Train Wreck.

Biz

Press On Vinyl, Middlesbrough, announced in January that they've doubled production capacity with two record-pressing machines to 6,000 units a day. ■ Jonathan Scott *Into The Groove – The Story Of Sound From Tin Foil To Vinyl* book, Bloomsbury, 2 March. ■ Surfside Wax Records shop, Bribie Island, Queensland, Australia, closed after 26 years in January. ■ The 250-capacity Sister Midnight, Catford Centre, London, opens by Christmas. ■ On 23 January, the UK Night Time Industries Association reported that a third of nightclubs closed due to the Covid pandemic, 2020-22. ■ In January, Warners' *Environmental Social Governance* report announced that, in 2022, 94 per cent of its UK LPs were 140g, 60 per cent in the US. It aims to reduce the number of 180g LPs produced there three-fold, reducing production and shipping environmental impacts. ■ Wilson Home and Studio Edition electrical cylinder-players are $1,900 and $3,500 via wilsonmaterials.com.

Blues

Joe Bonamassa *Tales Of Time* 180g 3LP; CD/DVD, CD/BD, adding video footage, bonuses, Red Rocks Amphitheatre, Colorado, August 2022, Mascot, 14 April. Due: April (21) **Dave & The Blue Express** *Cleveland Blues*, Colemine.

Hip-Hop/Dance+

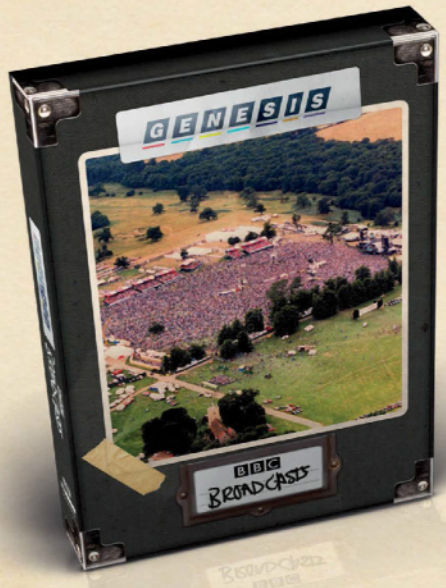
Due: TBC **A$AP Rocky** *Don't Be Dumb*, **Grimes** *Book 1*, **Chance The Rapper** *Star Line Gallery*, **Travis Scott** *Utopia* [TBC].

Indie

Lichen Slow *Rest Lurks*, with **Malcolm Middleton** (Arab Strap), Rock Action, 10 March. ■ **Panic! At The Disco** announced in January that their 3-10 March tour is their last as they disband. ■ **Inspiral Carpets** *The Complete Singles* 2LP; 3CD with 14 bonuses, Mute, 17 March. ■ **Carter USM** *30 Something Box Set* 3CD/DVD, with *In Bed With Carter* DVD, 27-track 2CD, 16-track *BBC Live In Concert 7/12/91*, Chrysalis, 10 March. ■ **Death Cab For Cutie** *Asphalt Meadows (Acoustic)*, bonus, Atlantic, 10 March. Due: March (3) EMF's **James Atkin** *Circadian Rhythms*, bandcamp.com (24) Bloc Party's **Kele Okereke** *The Flames Pt 2*, KOLA (31) The Dears' **Murray A Lightburn** *Once Upon A Time In Montreal*, Dangerbird. ➤

Photos: (Natalie Merchant) Shervin Lainez; (Mullin, Nash, Hooton) British Music Tours

GENESIS



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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music coming from **Flotsam & Jetsam**, **Bros**, **Nick Cave & The Bad Seeds**, **Orianthi**, **Kodak Black**, **St Etienne**, **Kelly Clarkson**, **Liam Gallagher**, **Ryan Adams**, **DJ Shadow**, **Das Koolies**, **Anvil**, **Pusha T**, **Róisín Murphy**, **Haim**, **Iggy Azalea**, **Alison Goldfrapp**, **Dark Tranquillity**, **Tight Fit**, **The Killers**, **LL Cool J**, **Jessie Ware**, **The Weeknd**, **Childish Gambino**, **Natalie Imbruglia**, **Sizzla**, **In This Moment**, **Nicki Minaj**, **St Vincent/Nile Rodgers**, **Anthrax**, **The Hoosiers**, **Future & Metro Boomin**, **MGMT**, **Frank Ocean**, Little Mix's **Jade Thirlwall**, Slipknot's **Corey Taylor**, London Grammar's **Dot Major**, The xx's **Jamie xx**, Iron Maiden's **Bruce Dickinson**, BTS's **Jimin** (on Big Hit Music), **Revolution Saints** (Frontiers), **Fear Factory** (Nuclear Blast), **N-Dubz** (EMI), **Far From Saints** (with Stereophonics' **Kelly Jones**); **Yes** reissues (Warners); and a novel by Twisted Sister's **Dee Snider**.

CELLULOID HEROES

Projects due include **Brian & Roger Eno** *Live At The Acropolis* film, in cinemas, 2 March; an **Eminem** *8 Mile* TV series; *Joker: Folie A Deux* film, soundtracked by **Hilda Guonadottir**; **Peter Frampton**'s show at Nashville Tucker Theatre, 22 January, recorded for broadcast; Allen Hughes' *Dear Mama* **Tupac** series, on FX, from 21 April; **Michael Jackson**, **George Michael** biopics; U2's ***Bono & The Edge**: A Sort Of Homecoming, With Dave Letterman* documentary, Disney+, 17 March; a Steven Spielberg documentary film on **John Williams**; EMP's *Roselli's Way* film, soundtracked by **Bill Conti**; Chris McKay's *Renfield* film, soundtracked by **Marco Beltrami**, in cinemas, 14 April; and *Glasgow Film Festival*, 1-12 March, including world premiere of Chloe Raumet's *I Am Weekender* documentary film, with Q&As including Primal Scream's **Bobby Gillespie**.

ACOUSTIC

April (7) **Ruston Kelly** *The Weakness*, producer Nate Mercereau (Sharon Van Etten), Rounder **June** (2) **Callum Pitt** *In The Balance* blue LP, producer John Martindale (Pigs^{7}) callum-pitt.myshopify.com.

FUNK

August (25) **Willie J Healey** *Bunny* CD, LP, alternate sleeve LP, pink, clear LPs, producer Loren Humphrey (Lana Del Rey), Yala!

INDIE

March (3) **Paul Jacks** *Amphibious*, producer Alex Newport (The Mars Volta), Tritone (10) **The Luka State** *More Than This*, producer Adrian Bushby (Foo Fighters), Thirty Tigers (UK tour, 23 March-21 April) **April** (14) **Pynch** *Howling At A Concrete Moon*, co-producer **Andy Ramsay** (Stereolab), Chillburn (28) **Joseph** *The Sun*, co-producers Tucker Martine (My Morning Jacket), Christian Langdon (BANKS), ATO.

METAL

April (14) **Jesus Piece** *...So Unknown*, producer Randy Leboeuf (Every Time I Die), Century Media.

POST/PUNK+

March (10) **Story Of The Year** *Tear Me To Pieces*, producer Colin Brittain (Papa Roach), Sharptone (31) **The Bar Stool Preachers** *Above The Static*, producer Ted Hutt (Dropkick Murphys), purenoise.merchnow.com **May** (5) **Comfort** *What's Bad Enough*, producer Tony Doogan (Mogwai), FatCat.

POP+

March (17) **Yves Tumor** *Praise A Lord Who Chews But Which Does Not Consume; (Or Simply, Hot Between Worlds)* CD, cassette, LP, yellow LP, 2LP, producer Noah Goldstein (Rihanna), Warp.

If it worked for Rihanna: Yves Tumor

PROG/AVANT

March (31) **Netherlands** *Severance*, producer Timo Ellis (Yoko Ono), Svart **April** (14) **Temples** *Exotico*, producer **Sean Ono Lennon**, ATO, **Xylouris/White** *The Forest In Me*, producer **Guy Picciotto** (Fugazi), Drag City.

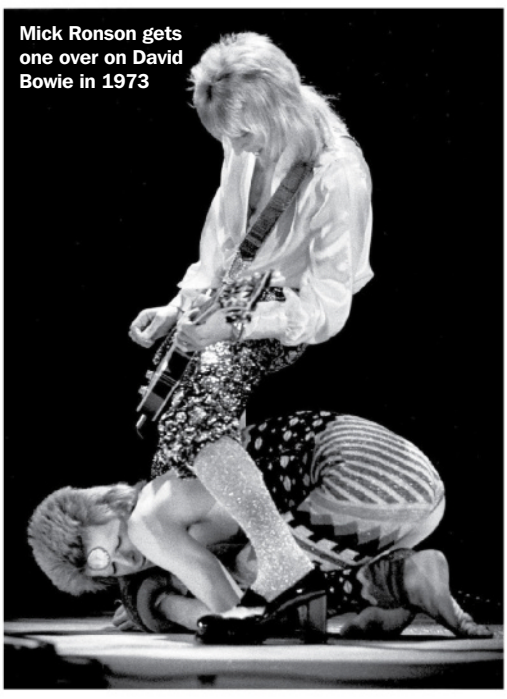
ROCK

March (10) **The Luka State** *More Than This* CD, LP, producer Adrian Bushby (U2), Thirty Tigers, (UK tour, 23 March-21 April) (31) **Arxx** *Ride Or Die* CD, LP, yellow LP, producer Steve Ansell (Blood Red Shoes), Submarine Cat, (UK tour, 5 May-3 June) **April** (14) **Eli Hurts** *Ouch*, producer Ethan Gruska (Fiona Apple), Rude (28) **Country Westerns** *Forgive The City*, producer **Matt Sweeney** (Zwan), Fat Possum.

Pictures At An Exhibition

Artwork, photos and ephemera on public display

The Barrie Wentzell *Icons Of Rock* free photo exhibition, including **David Bowie**, is at Portsmouth Guildhall to 30 June. ■ The Birthplace Of Country Music Museum, Bristol, Virginia, expands from 7,800 to 41,000 sq ft by 2025, while Motown Museum, Detroit, plans to expand to 50,000 sq ft with interactive exhibits, recording studios. ■ The Museum Of Post Punk & Industrial Music, 33rd & Halstead, Chicago, including PiL's **Martin Atkins**' collection, has tours for donors via linktr.ee/marteeeen79. ■ **Paul McCartney**'s *1963-64: Eyes Of The Storm* photo exhibition is at London National Portrait Gallery, 28 June to 1 October, and his photobook, *1964: Eyes Of The Storm*, with unpublished shots, is out 13 June via paulmccartney.com. ■ The *Don't Think Twice: The Daniel Kramer Photographs Of **Bob Dylan**, 1964-65* exhibition is at Boston Boch Center Wang Theatre to 29 March. ■ The Acid Jazz label's *Acid Jazz & Other Illicit Grooves* exhibition, including artwork, posters, flyers, unaired videos, is out in March (22-26) Birmingham Centrala, April (5-10) Leeds Sunny Bank Mills (19-26) London [TBA], May (10-14) Bristol Lost Horizons (19-28) Luton Hit Factory. Details: seetickets.com. ■ On 4 March, Los Angeles Grammy Museum opens the ***Shakira** Shakira* exhibition of 40 items, including clothing, guitars, handwritten lyrics.



Mick Ronson gets one over on David Bowie in 1973

Jazz

Late Night Basie **Count Basie** tribute, with **Terence Blanchard**, **Talib Kweli**, **Lettuce**, **Larkin Poe**, Primary Wave, 7 April. Due: March (3) **Milt Jackson** *The Riverside Albums Collection 1961-63* 4CD, Enlightenment, **Trilok Gurtu** *One Thought Away*, Jazzline.

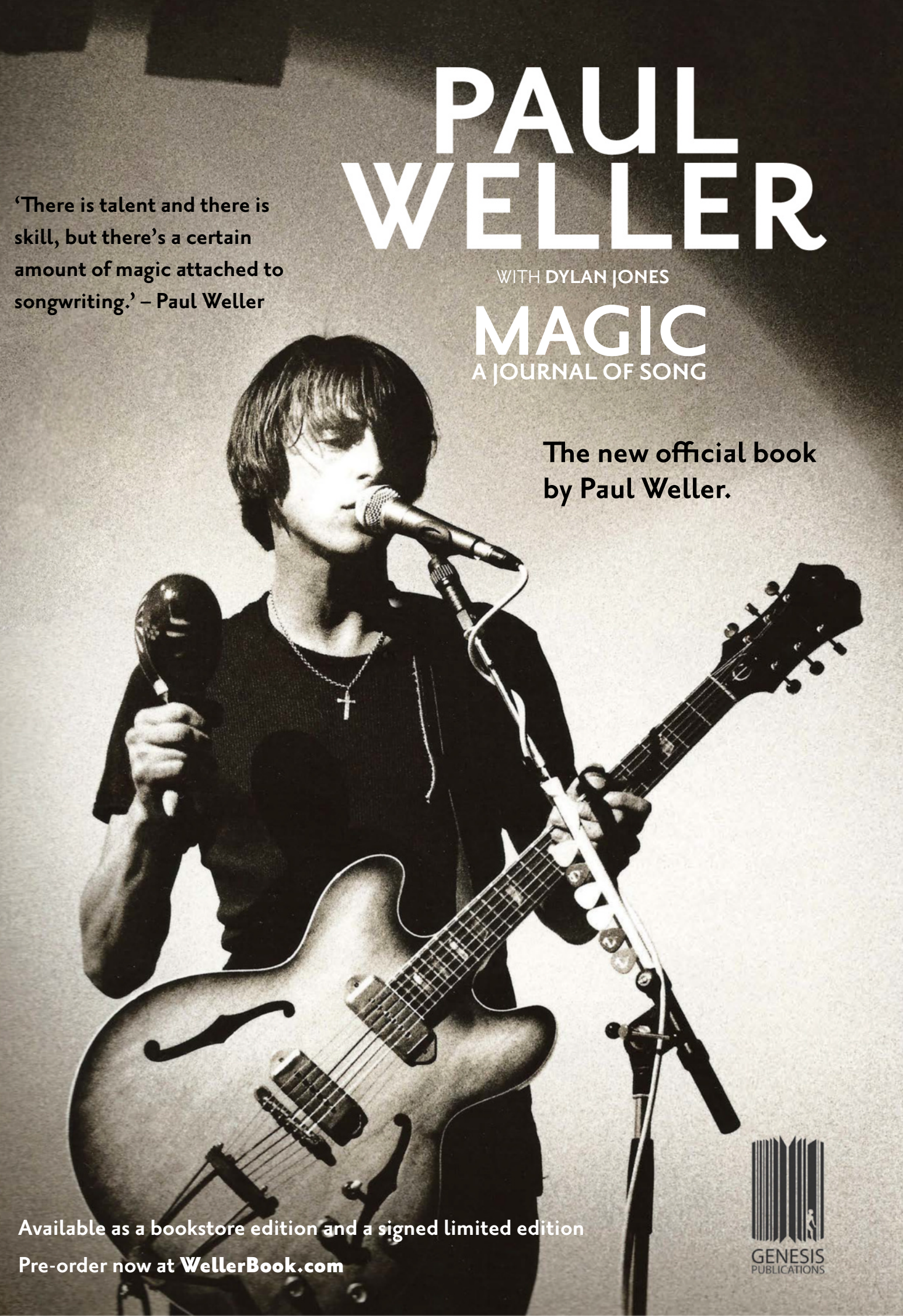
Metal

Phantom Elite *Blue Blood*, with Marina La Torraca (Avantasia), Frontiers, 17 March. ■ **Hyl** *Where Emptiness Waits*, with ex-Vader's **Krzysztof Klingbein**, ex-Marduk's Devo Andersson, Odium, in April. ■ **Fallen Sanctuary** *Terranova*, with **Georg Neuhauser** (Serenity), AFM, 24 June. ■ **Diehumane** *Grotesque*, with **Rick Hunolt** (Exodus), **Sal Abruscato** (Type O Negative), WURMgroup, 5 May. ■ **Ashrain** *Requiem Reloaded*, with **Peter Baltes** (ex-ACCEPT), Metalville, 14 April. ■ **Over Kill** *Scorched* CD, cassette, 2LP, gold, amber, green 2LPs, longbox CD/badge/sticker, Nuclear Blast, 14 April. Due: March (3) **Exodus** *Force Of Habit*, Music On CD (24) **The Great Kat** *Beats Beethoven*, TPR (31) **Lordi** *Screem Writers Guild*, Atomic Fire April (21) ex-Leaves' Eyes' **Liv Kristine** *River Of Diamonds*, Metalville.

Prog/Avant

Frank Zappa *80: Mudd Club/Munich* 15-track 2LP, 22-track 3LP, 37-track 3CD, including New York Mudd Club, May 1980, Munich Olympiahalle, July 1980, Zappa, 3 March. ■ **Genesis** *BBC Broadcasts* 24-track 3LP (18 unissued), 53-track 5CD (38 unissued), from 1970-98, Universal, 3 March. Philip Stichtenoth *Play Me My Song – The Music Of Genesis* book, Wymer, 17 March. **Djabe & Steve Hackett** *Live In Gyor* 2CD/BD, three bonuses, two bonus documentaries/four clips, Cherry Red, 28 April. ■ **Acid King** *Beyond Vision* LP, CD, cassette, with **Bryce Shelton** (Nik Turner's Hawkwind), **Jason Willer** (Jello Biafra), Blues Funeral, 24 March. ■ **Kate Bush** *How To Be Invisible* book, Faber, 6 April. ■ **Jethro Tull** *RökFlöte* CD, 180g LP, green, silver LPs; *Deluxe* 2CD/BD/book, 12 demos CD, 5.1, Dolby Atmos mixes; box adding red 2LP, two prints, InsideOut, 21 April. ■ Fin Costello *Portraits Of **Rush*** 666-copy photobook, 50-copy leather/metal edition, Rufus, 26 May. ■ **Silver Moth** *Black Bay* CD, clear LP, with **Stuart Braithwaite** (Mogwai), Bella Union, 21 April. ■ Ex-Daft Punk's **Thomas Bangalter** orchestral *Mythologies* 2CD, 3LP, Erato, 7 April. ■ ASIA's ***John Wetton** An Extraordinary Life* book has pre-orders, johnwettonbook.com. ■ ***Yellowjackets***, four bonuses, Music On CD, 24 February. ■ **Soft Machine** unissued *The Dutch Lesson* 2CD, Cuneiform, 28 April. Due: February (24) **Datblygu** *Terfygiaith 1982-2022* CD/book, Ankst March (3) **Jefferson Starship** *Performing Jefferson Airplane At Woodstock*, Floating World (10) **Periphery** *V: Djent Is Not A Genre*, Dot, **Faust** *Momentaufnahme I, II*, Bureau B (17) **RPWL** *Crime Scene*, Gentle Art Of Music, Rough Rockers' **Joe Matera** *The Lone Runner*, Possum, ex-Gong's **Steve Hillage** *LA Forum 31.1.77*, Madfish TBC ex-Yes' **Jon Anderson** *Zamran*, [TBC], **Pere Ubu** *Trouble On Big Beat Street*, Cherry Red. ➤

Credit: (Yves Tumor) Jordan Hemingway (David Bowie/Mick Ronson) Barrie Wentzell, barriewentzell.com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GENESIS
PUBLICATIONS

Memorabilia lane
Auction houses around the world

A 26 January auction by Dalshire, of Carrollton, Texas, included **Janis Joplin** coat. ■ On 11 February, Red Hot Chili Peppers' **Flea**'s 2,946 sq m five-bed, three-bath house with spa, garden, garage, Congo Road, Congo, New South Wales, Australia, was offered via domain.com.au. ■ In January, **Dr Dre**'s 9,378 sq ft, six-bed, seven-bath house with 0.8 acres, Calabasas, California, sold via BrokerInTrust for $6 million. ■ A 5 February charity auction via juliensauctions.com included **Snoop Dogg** sound system, **Eminem** sneakers, guitars from **Sting**, **Elvis Costello**, **Slash**, **Lenny Kravitz**, **Robert Plant**, **Fleetwood Mac**, **Taylor Swift**, **Harry Styles**, **Bob Dylan**, Eagles' **Don Felder**, Aerosmith's **Joe Perry**, paintings from **Dave Lee Roth**, **Ronnie Wood**, **Joni Mitchell**/guitar, dresses from **Olivia Rodrigo**, **Katy Perry**, **Kylie Minogue**, **Cher**, **Depeche Mode** award, **Elton John** boots, **Jimmy Buffett** shirt, handwritten lyrics from **Miranda Lambert**, **Shaggy**, **Selena Gomez** make-up, **Slipknot** drumhead. ■ **Tom Petty**'s two-bed house, with one-bed guesthouse/recording studio, Escondido Beach, Malibu, was offered in January via realtor.com for $9.8 million. ■ **Willie Nelson**'s three-bed, one-bath cabin in 150 acres at Goodlettsville, Tennessee, sold 6 January via Zeitlin Sotheby for $2.14 million. ■ **Little Richard**'s onetime 6,209 sq ft, seven-bed, six-bath home, with safe room, garage, 20 acres, Lynchburg, Tennessee, was offered in January via Baker & Cole for $1.295 million. ■ A *Music Memorabilia* auction is held via ha.com, 11-14 May. ■ The Rotterdam *Mega Record Fair*, 22 April, includes The Herman Brood Collection via Omega Auctions, which has sales 28 February, 14,28 March. ■ Smashing Pumpkins' **Billy Corgan**'s 4,497 sq ft, three-bed, three-bath flat, Soho, New York, was offered in January via Sotheby's International Realty for $10.875 million. ■ A 28 January auction by GWS, Agoura Hills, California, included **Elvis Presley** jewellery, phone, scales, 1967 Lincoln International car (estimate, $150,000), towel, hair, .44 Magnum gun ($110,000), Walther PPK gun ($525,000), coats, shirts, acetate, karate kit, jacket, glasses, watch, address book, trousers, medicine bottles, guitars from **Johnny Cash** ($200,000, $400,000)/bracelet, **Waylon Jennings** ($150,000, $225,000), **Robert Plant** ($200,000), **Kurt Cobain** ($775,000), **Jeff Beck** ($75,000), **AC/DC**, **KISS**, **BB King**, **John Lee Hooker**, **Bob Daisley** (Ozzy Osbourne), **The Monkees, Backstreet Boys**, **Toby Keith**, **Alabama**, drum kits from **Guns N' Roses**, **Journey**, **Amy Winehouse** dress, **Lady Gaga** boa, **MC Hammer** shirt, **Diana Ross** bag, **Michael Jackson** shirt, hats, **Jimi Hendrix** microphone, headphones, **Hank Williams Jr** jacket, **Elton John** coat, shirt, **Faith Hill** top, **Ice-T** hat. ■ In January, **Britney Spears** offered her 11,650 square feet, six-bed house, with pool, cinema, 1.6 acres, Oaks, Calabasas, California, via realtor.com, and on 26 January, **Xzibit**'s 5,710 sq ft, five-bed, six-bath house, with pool, bar, spa, Porter Ranch, California, was offered for $3.85 million. ■ A 1 February Paris auction via rmsothebys.com included **Rod Stewart**'s onetime Lamborghini Countach LP400 Periscopio car, estimate £1 million. ■ Two EMI BTR2 tape-recording consoles from London Abbey Road Studios used by **The Beatles**, **Pink Floyd**, **Gerry & The Pacemakers**, **The Hollies**, **Cliff Richard & The Shadows**, **Deep Purple**, **Jeff Beck**, **Shirley Bassey**, **The Pretty Things**, **Cilla Black**, **Peter & Gordon** and **Connie Francis**, were offered in January via rockaway.com for $225,000.

Little Richard's former home, with safe room

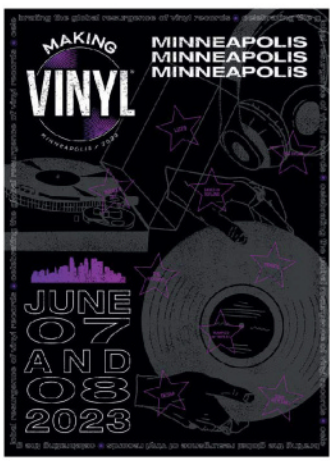
Vinyl makes it

Sixth annual vinyl conference marks 75th anniversary of the vinyl LP

Making Vinyl Minneapolis focuses on the vinyl industry on 7-8 June at Minneapolis Lowes Hotel. Among the subjects under discussion are: Will there be enough business to go around with all that new capacity?; What are the real numbers behind vinyl sales?; The implications of greenwashing; It's time for a SPARS-like Coding System for vinyl; Sustainability and vinyl's future; Vinyl manufacturing and best practices; The basics of building a record factory; Getting real about production timelines; Legal perspective of negotiating vinyl contracts; What are the strategies of supply chain?; New product launches; and The relationship between quality and efficiency.

Additionally, in the run up to *Record Store Day*, 22 April, a 12-part weekly YouTube video series, *Behind The Counter*, focuses on UK record shops: 81, Renshaw, Liverpool; The Vinyl Whistle, Leeds; Voxbox, Edinburgh; Music From Big Blue, Glasgow; Sister Ray, Soho; Sound Records, Stroud; Vinilo, Southampton; Ventnor Records, Isle Of Wight; Winyl, Manningtree; Soul Brother, Putney, London; Starr Records, Belfast; Truck Store, Oxford.

See makingvinyl.com/minneapolis-2023, youtube.com/@bowerswilkins.



Princely meet-up of the vinyl vanguard

Cherry-pickers

Cherry Red adds to its roster, boding reissues aplenty

In January, the Cherry Red label announced its acquisition of the Store For Music catalogue of 1,100 albums, taking in **JJ Cale**, **Meat Loaf**, **Ten Years After**, **ASIA**, **Big Country**, **Magnum**, **Culture Club**, **The Drifters**, **UFO**, **Richard Thompson**, **Go West**, **Elkie Brooks**, **Weather Report, Jack Starr**, **Bangalore Choir**, **Lillian Axe**, **John Steel**, **Impellitteri**. Other additions include the Future Earth stable, incorporating **Helsinki 5 Below**, **Richard & The Taxmen**, **BTP Folders**, **Back Seat Romeos**, **UV Pop**, **Michael Chapman**, **Rick Kemp**, **Jayne County**, **Chinawite**, **Snowblind**, **Syar**, **Blacklace**; Van Der Graaf Generator's **Peter Hammill**'s Fie! label catalogue; **Edward Ball**'s **Love Corporation**, **The Chemical Pilot**'s *Journey To The Centre Of The Mind*, **The Playboy Revolutionary**'s *The Matrix*; many **Nektar** live sets; the **Bedlam** and **Big Bertha** catalogues; **The Durutti Column** *Idiot Savants*; and pre-A&M **The Milltown Brothers**.

See cherryred.co.uk.

A "vast" cache of Nektar concerts on the way

Pop+

Everything But The Girl *Fuse* CD, LP, green LP, CD/BDA with Dolby Atmos mix, Buzzin' Fly, 21 April. ■ **Burt Bacharach/Elvis Costello** *Painted From Memory/Selections From Taken From Life* 2LP, six unissued, *The Songs Of Bacharach & Costello* 4CD/2LP, including *Taken From Life* (nine unissued), *Because It's A Lovely World – Live* (seven), *Costello Sings Bacharach & David* (four), Universal, 3 March. ■ **Louise** *Greatest Hits*, five new cuts, nine re-treads, Tag 8, 2 June, and she's in *Grease* at London Dominion Theatre, 2 June-29 July. ■ **Katie Melua** *Love And Money* CD, LP, *Deluxe* CD with bonuses, BMG, 24 March. ■ **The Boo Radleys** *Eight* red LP; 2CD with 11 bonuses, *Giant Steps*, 1 September, Boostr. ■ **Alan Braxe** *The Upper Cuts*, seven bonuses, Smugglers Way, 31 March. ■ **Meghan Trainor** *Dear Future Mama* book, Harper Horizon, 25 April. Due: April (14) **Liquid Gold** *Dance Yourself Dizzy* 3CD, Cherry Pop May (5) **The Jonas Brothers** *The Album*, Republic TBC **Beyoncé** *Renaissance Acts II & III*, [TBC], **Zara Larsson** *Can't Tame Her*, Sommer House.

Post/Punk

Spirit Of Hamlet *Northwest Of Hamuretto*, with **Mike Watt** (Minutemen), **Kawabata Makoto** (Acid Mothers Temple), Broken Sound Tapes, 17 March. ■ Carl Cafarelli *Gabba Gabba Hey* **Ramones** book, Rare Bird, 9 May. ■ Psychic TV's **Edley ODowd** *F(our)ward*, three bonuses, on 13, 23 February. ■ Audrey Golden *I Thought I Heard You Speak: Women At Factory Records* book, CD audiobook, White Rabbit, 4 May. ■ **Aggros** *Rise Of The*, with **Parris Mayhew** (ex-Cro-Mags), Backbite, 1 March. Due: TBC **Scream** *DC Special*, [TBC].

Rock

U2 *Songs Of Surrender* 2CD/book, 2LP, 16 new re-treads, *Super Deluxe* 4CD, 180g 4LP, adding 24 new re-treads, Island, 17 March. ■ **Enter Shikari** *A Kiss For The Whole World* CD, purple LP/purple 7"; 2CD/DVD, two-cassette, including *Live From Alexandra Palace 3*, London, December 2021; box with CD, DVD, white LP, red 7", signed print, SO, 21 April. ■ Eddie Piller *Clean Living Under Difficult Circumstances: A Life In Mod* book, Octopus, 6 April. ■ The Police's ***Stewart Copeland***'s *Police Diaries 1976-79* photobook, in three editions, via Rocket 88 by Christmas. ■ **Paul Weller** *Magic* photobook, Genesis, 21 February. ■ **Demons Down** *I Stand*, with ex-House Of Lords' **Ken Mary**, House Of Lords' **Chuck Wright**, **Jimi Bell**, Frontiers, 10 March. ■ **Ten Years After** *A Space In Time* 2CD, 45rpm 2LP, 10 bonuses, BD adding Dolby Atmos, quad mixes, Chrysalis, 17 March. ■ Buffalo Tom's **Bill Janovitz** *Leon Russell* book, Hachette, 14 March. ■ **Wishbone Ash** *Argus 50th Anniversary* box, with 3CD including *Live At The Alexandra Palace 22.12.73*, *Live In Memphis 21.8.72*, four unissued demos, LP, *Argus Live* yellow LP, nine-track DVD including *Live From The* ➤

Photo: (Little Richard home) baker-cole.com

MUSIC MEMORABILIA & CONCERT POSTERS

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KISS – Ken Kelly "KISS Brown" Original Oil Painting
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Stevie Wonder, 4 Tops, Temptations 1965 Biggest Show of Stars Jumbo Globe Concert Poster
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Jimi Hendrix / Janis Joplin / The Who – 1967 Monterey Pop Festival Standard Poster Graded 9.8 (AOR-3.5)
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BG-134 Grateful Dead, Santana 1968 Fillmore West Poster Graded 9.8
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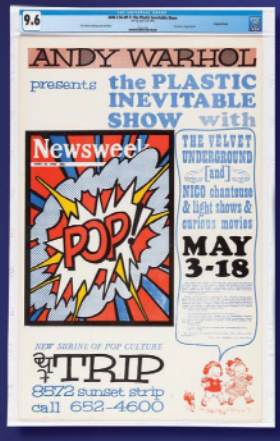

Velvet Underground, Andy Warhol 1966 The Trip, Los Angeles Concert Poster Graded 9.6 (AOR-3.56)
Sold for $45,000

The Beatles Signed 1964 US Concert Tour Program
Sold for $35,000

Bob Dylan *The Freewheelin'* Rare Mono Vinyl LP That Plays The Four Deleted Tracks (Columbia, CL 1986)
Sold for $10,937

The Beatles *Yesterday and Today* Sealed Second State "Trunk" Cover Paste Over Stereo LP Sleeve (ST 2553) With Note to Reviewer on Capitol Letterhead
Sold for $38,750

Elvis Presley Owned Silver TCB Sunglasses
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Altogether Now
Noteworthy guest-spots this month

Avaland *The Legend Of The Storyteller*, Rockshots, 31 March: **Zak Stevens** (ex-Savatage), **Jens Ludwig** (Edguy).
Ad Infinitum *Chapter III Downfall* CD, LP, blue LP, Napalm, 31 March: **Chrigel Glanzmann** (Eluveitie).
Baldassarre *Grand Blvd*, Carl Baldassarre Music, 28 April: **Marcus Scott** (Tower Of Power), **Nik D'Virgilio** (Spock's Beard), **Dave Martin** (Bootsy Collins).
Marc Broussard *SOS 4* CD, LP, Keeping The Blues Alive, 3 March: **Joe Bonamassa**, **Eric Krasno** (Tedeschi Trucks Band).
Dierks Bentley *Gravel & Gold* CD, 2LP, Capitol Nashville, 24 February: **Ashley McBryde**.
The Banishment *Machine And Bone* CD, LP, Frontiers, 10 March: **Tommy Victor** (Prong), **Richard Patrick** (Filter).
BLAK29 *The Waiting* CD, LP, Cleopatra, 3 March: **Johnny Kelly** (Type O Negative), **Tommy Victor** (Prong).
Clarke *Sus Dog*, Throttle, 26 May: **Thom Yorke** (Radiohead).
Peter Case *Dr Moan*, Sunset Blvd, 31 March: **Chris Joyner** (Rickie Lee Jones).
The Hollies' Allan Clarke *I'll Never Forget* CD, LP, BMG, 7 April: ex-colleague **Graham Nash**.
Michael Cleveland *Lovin' On The Game*, Compass, 3 March: **Jeff White** (Alison Krauss), **Bela Fleck**, **Vince Gill**, Blackberry Smoke's **Charlie Starr**.
Cross Country Driver *The New Truth*, Frontiers, 17 March: **Mike Mangini** (Dream Theater), **Greg Chaisson** (Badlands), **dUg Pinnick** (King's X), **Rhonda Smith** (Jeff Beck), **Jimmy Wallace** (The Wallflowers), **KFigg** (Extreme), **Vivian Campbell** (Def Leppard), **Jim Hoke** (Paul McCartney), **Jesse O'Brien** (Cowboy Junkies), **Chad Cromwell** (Neil Young), **Mark Hill** (Artful Dodger).
Scott Dunn *I Watch You Sleep*, Stunt, 31 March: **Claire Martin**.
Dreamyth *Aletheia*, Rockshots, 14 April: **Herbie Langhans** (Firewind), **Bob Katsionis** (ex-Firewind), **Ralf Scheepers** (Primal Fear).
Matt Dorsey *Let Go*, thebandwagonusa.com, 7 April: **Dave Kerzner** (Sound Of Contact), **Marco Minnemann**, **Jonathan Mover** (ex-Joe Satriani).
Dutch Uncles *True Entertainment*, Memphis Industries, 10 March: **Anna Prior** (Metronomy).
Don Flemons *Traveling Wildfire*, Smithsonian Folkways, 23 March: **James Fearnley** (The Pogues).
Drayton Farley *Twenty On High*, Hargrove, 3 March: **Sadler Vaden**, **Chad Gamble**, **Jimbo Hart** (Jason Isbell), **Waxahatchee**.
Easy Star All-Stars *Ziggy Stardub* blue, coloured LPs, 21 April, bandcamp.com: **Steel Pulse**, **Maxi Priest**, **Macy Gray**, Rush's **Alex Lifeson**, Living Colour's **Vernon Reid**.
The Get Right Band *iTopia* DL, distrokid.com, 7 April: **Bo Koster** (My Morning Jacket), **Jacob Rodriguez** (Michael Buble).
Jana Horn *The Window Is The Dream*, No Quarter, 7 April: **Adam Jones** (Bill Callahan).
Ian Hunter *Defiance Pt 1*, Sun, 14 April: **Joe Elliott** (Def Leppard), **Billy F Gibbons** (ZZ Top), **Taylor Hawkins** (Foo Fighters), **Duff McKagan**, Slash (Guns N' Roses), **Jeff Tweedy** (Wilco), **Robert Trujillo** (Metallica), **Waddy Wachtel** (Stevie Nicks), **Brad Whitford** (Aerosmith), **Dane Clark** (John Mellencamp), **Dean DeLeo**, **Robert De Leo**, **Eric Kretz** (Stone Temple Pilots), **The Boxmasters**, **Mike Campbell** (Tom Petty), **Todd Rundgren**, **Ringo Starr**, **Jeff Beck**, **Johnny Depp**.
Tim Hecker *No Highs*, Kranky, 7 April: **Colin Stetson** (Arcade Fire).
Lonnie Holley *Oh Me, Oh My*, Jagjaguwar, 10 March: **Sharon Van Etten**, **Bon Iver**, ex-REM's **Michael Stipe**.
Mike Keneally *The Thing That Knowledge That Can't Eat*, store.keneally.com, 24 February: ex-Frank Zappa colleague **Steve Vai**, **Earl Slick** (David Bowie), **Nick D'Virgilio** (Spock's Beard).
Karnataka *Requiem For A Dream* CD, CD/DVD, LP, Immrama, 5 June: **Troy Donockley** (Nightwish).
Kamelot *The Awakening* CD, CD/book/7", cassette, 2LP, splatter, marble 2LPs, box with digipak CD, envelope opener, flag, patch, postcard, Napalm, 17 March: **Tina Guo** (Hans Zimmer), **Melissa Bonny** (Ad Infinitum).
Logic *College Park* CD, green 2LP, cassette, logic.tmstore.es, 24 February: **RZA** (Wu-Tang Clan), **Norah Jones**, **Joey Bada$$**.
The Lottery Winners *Anxiety Replacement Therapy* CD, LP, green LP, Modern Sky, 28 April: **Boy George**, **Frank Turner**, Happy Mondays' **Shaun Ryder**.
Layng Martine Jr *Music Man*, Bloodshot, 19 May: **Peter Buck** (ex-REM), **Karl Blau** (Earth), **Laura Veirs**, **kd lang**, **Bill Frisell**.
Marianas Rest *Auer* CD, yellow 2LP, Napalm, 24 March: **Aaron Stainthorpe** (My Dying Bride).
The National *First Two Pages Of Frankenstein* CD, LP, red LP, 4AD, 28 April: **Taylor Swift**, **Phoebe Bridgers**, **Sufjan Stevens**.
OV Sulfur *The Burden Ov Faith*, Century Media, 24 March: **Lindsay Schoolcraft** (ex-Cradle Of Filth), **Howard Jones** (ex-Killswitch Engage).
Dave & Okumu & The Seven Generations *I Came From Love*, Transgressive, 14 April: **Nick Ramm** (The Cinematic Orchestra).
Arlo Parks *My Soft Machine*, Transgressive, 26 May: **Phoebe Bridgers**.
Dolly Parton's upcoming set, [TBC]: **Paul McCartney**, **P!nk**, **Brandi Carlile**, **Stevie Nicks**, **Cher**, **John Fogerty**, ex-Journey's **Steve Perry**, Aerosmith's **Steven Tyler**.
Roxanne *Stereo Typical* CD, coloured LP, cassette, Rat Pak, 24 February: **Jeff Scott Soto** (ex-Journey), **Paul Gilbert** (Mr Big), **dUg Pinnick** (King's X).
Rusty Truck, shorefire.com, 24 February: **Sheryl Crow**.
Scissor Sisters' Jake Shears *Last Man Dancing* CD, coloured LP, cassette, Mute, 2 June: **Kylie Minogue**, **Iggy Pop**.
Sleaford Mods *UK GRIM* CD, LP, white, silver LPs, cassette, Rough Trade, 10 March: **Florence Shaw** (Dry Cleaning), **Perry Farrell**, **Dave Navarro** (Jane's Addiction).
Spare Snare *The Brutal* CD, three coloured LPs, Chute, 12 May: **Rod Jones** (Idlewild), **Gary Barnacle** (Paul McCartney), **Terry Edwards** (PJ Harvey).
Somi *Zenzile* CD, 2LP, Salon Africana, 10 March: **Angelique Kidjo**, **Gregory Porter**, **Ladysmith Black Mambazo**.
Slowthai *UGLY* CD, LP, Method, 3 March: **Taylor Skye** (Jockstrap), **Jacob Budgen** (Beabadoobee).
Shame *Food For Worms* CD, LP/CD/flexi, coloured LP/7", purple, red LPs, Dead Oceans, 24 February: **Phoebe Bridgers**.
Taj Mahal *World's Finest Ball Room* CD, LP, Stony Plain, 28 April: **Maria Muldaur**.
US Girls *Bless This Mess* CD, LP, 4AD, 24 February: **Roger Manning Jr** (Beck), **Basia Bulat**.
Billy Valentine & The Universal Truth, Flying Dutchman, 24 March: **Pino Palladino** (ex-The Who), **Jeff Parker** (Tortoise).
Ally Venable *Real Gone*, Ruf, 24 March: **Joe Bonamassa**, **Buddy Guy**.
Gunter Werno *Anima One*, Frontiers, 17 March: **Vanden Plas**.
Rita Wilson *Now And Forever*, Sing It Loud, 31 March: **Jackson Browne**, **Elvis Costello**, **Vince Gill**, **Josh Groban**, **Tim McGraw**, **Willie Nelson**, **Smokey Robinson**, **Keith Urban**.
Zohra's latest, American Dreams, 17 March: **Lydia Lunch**.
Zoon *Bekka Ma'iingan*, Paper Bag, 28 April: **Lee Ranaldo** (ex-Sonic Youth).
Mike Zito/Albert Castiglia *Blood Brothers*, Gulf Coast, 17 March: **Joe Bonamassa**.

Mrs Tom Hanks duets: Rita Wilson

Credit: (Rita Wilson) Harper Smith

Rock continued

Rainbow, February 1973, red 7", book, Madfish, 14 April. ■ **ALO** *Silver Saturdays*, with **Ezra Lipp** (Phil Lesh), Brushfire, 3 March. ■ **Slade** *Nobody's Fools* splatter LP, CD with five bonuses, *The Amazing Kamikaze Syndrome* splatter LP, CD with eight, BMG, 3 March. ■ **The Church** *The Hypnagogue* CD, LP are due via Easy Action, 28 April, followed by **Steve Kilbey** *Eleven Women*, *The Hall Of Counterfeits* CDs, LPs by June, and *Surge*, *Monsters & Mirages* CD boxes by Christmas. ■ Harvey Lisberg *I'm Into Something Good: My Life Managing **10cc**, **Herman's Hermits** & Many More!* book, Omnibus, 30 March. ■ The *Official **Freddie Mercury** Birthday Party* event is at Montreux Casino Barriere, Switzerland, 2 September. ■ **Blood, Sweat & Tears** unissued *What The Hell Happened To?*, Omnivore, 7 April. ■ Mott The Hoople's **Luther Grosvenor** *Under Open Skies Remastered & Expanded*, two bonuses, Esoteric, 28 April. ■ **King's X** *In The New Age* 6CD, with *Out Of The Planet*, *Gretchen Goes To Nebraska*, one bonus, *Faith, Hope, Love*, one, *King's X*, one, *Dogman*, two, *Ear Candy*, one, HNE, 28 April. ■ **The Who** *With Orchestra Live At Wembley* 12-track CD, 20-track 3LP, red, yellow, orange 3LP; 2CD/BD, adding 5.1, Dolby Atmos mixes, store.thewho.com, 31 March. ■ **Mick Jagger** has 10 harmonicas for pre-order via mickjagger.whynowmusic.com. ■ **KISS** *Portraits* 666-copy photobook, 50-copy leather/metal edition, Rufus, June. ■ **Elton John** *Honky Chateau* gold LP, *Expanded* 2LP, 2CD, each with nine bonuses, latter adding eight-track *Live At The Royal Festival Hall London February 5 1972*, EMI, 24 March. **Bernie Taupin** *Scattershot* book, Monoray, 7 September. Due: April (14) **Geraint Watkins** *Aide-Memoire* 2CD, The Last Music Company, **LA Guns** *Black Diamonds*, Frontiers June **Buckcherry**'s latest TBC **Winger** *VII*, **Coldplay** *Moon Music* [TBC].

Reggae/Soul+

Joe Massot's *Dance Craze* ska documentary film is on 42-track 3CD, 3LP, with outtakes, Chrysalis, 24 March, DVD/BD adding 4k, Dolby Atmos mix, on BFI, 27 March, with IMAX screening/Q&A at London BFI, 22 March. ■ **Philip Bailey** *State Of The Heart* 3CD, with *Continuation*, one bonus, *Chinese Wall*, four, *Inside Out*, three, Soulmusic, 21 April. ■ **Judge Dread** *The Skinhead Reggae Albums 1972-76* 4CD, with *Readmania*, two bonuses, *Working Class 'Ero*, six, *Bedtime Stories*, nine, *Last Of The Skinheads*, 10, Doctor Bird, 28 April. Due: February (24) **Horace Andy** *Rockers & Scorchers* 2CD, On U Sound, **William Bell** *The Man In The Street*, Kent March (3) **Dexter Wansel** *Life On Mars/What The World Is Coming To/Voyager/Time Is Slipping Away* 2CD, BGO April (21) **Joe Gibbs & The Professionals** *The 1970s Dub Albums Collection* 4CD, Doctor Bird (28) **Smokey Robinson** *Gasms*, [TBC].

Vintage

Due: February (24) **The Vogues** *At Co & Ce*, Omnivore March (10) **Charlie Feathers** *Rocks*, Bear Family. ➤

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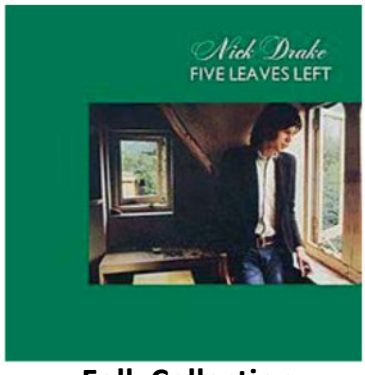
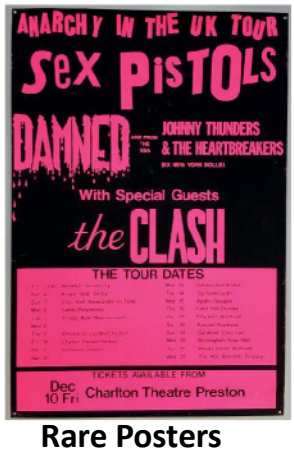
Soul, Jazz & Blues



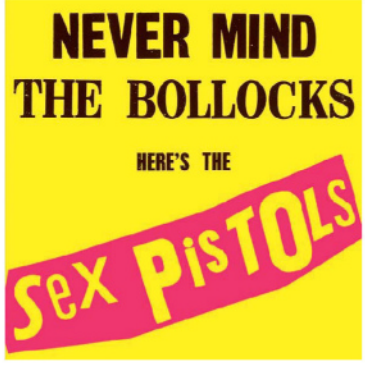
Folk Collection



Rare Posters

David Bowie &
Glam Rock Auction

Prog Rock



Punk Auction

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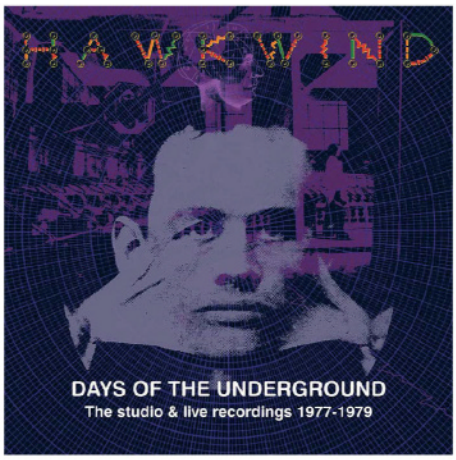
OMEGA AUCTIONS

Underground sounds

10-disc **Hawkwind** box set spanning 1977-79 in the ether

An 8CD/2BD box of **Hawkwind**'s late-70s recordings, bolstered by 30 bonuses, plus book, poster, is due this month. It takes in **Steven Wilson** mixes of *Quark, Strangeness And Charm* 2CD, with three bonuses, and eight-track *The Rockfield Studio Sessions 1977*; **Hawklords** *25 Years On* CD, eight; and *PXR5* CD, eight. There's also the 12-track *Live September 1977 Fairfield Hall, Croydon, & The Gaumont, Ipswich* CD; 10-track *Live September 1977 De Montfort Hall, Leicester* CD; seven-track **Sonic Assassins** *Queensway Hall, Barnstaple, 23 December 1977* CD; and 10-track Hawklords *Brunel University, Uxbridge, 24 November 1978* CD. The 2BD has Wilson 5.1 mixes of *Quark, Strangeness And Charm* with TV clip, Hawklords *25 Years On*, and *PXR5*, plus unissued promo footage from Brunel University.

Hawkwind* Days Of Underground – The Studio And Live Recordings 1977-79 *8CD/2BD box are on Atomhenge, 31 March. The new* The Future Never Waits *CD and LP are due via Cherry Red.



Hawkwind get the Steven Wilson treatment

You need Hansi

James Last, 24 hours of music due on box set

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James Last* Non Stop Dancing *20CD box is on Polydor, 24 February.

A full day of James Last, boxed

UK Vinyl Vault's Orpington fair, with Chris on banner duty, left

Fair's fair?

Increasing record fair costs for sellers threaten a cost of collecting crisis

At the start of the year, Chris at UK Vinyl Vault, who runs record fairs in Kent, Sussex, Surrey and Greater London, contacted us about the impact of the cost of living crisis. As well as rising fuel prices caused by the Ukraine war, the downturn in economic output post-Brexit, and double-digit inflation, he noted that the cost of running venues has spiralled, and "these costs are passed on", which he felt "is slightly worrying this year". The reason for anxiety about future fair costs is that they "are generally a fine balance of several factors: the size and position of the venue, access, parking, tables, the cost to hire, how many sellers you can fit in, the *kind* of sellers that you can get, how much you charge them for tables, and the amount of buyers that you can entice along. If any of these factors falls over, it can negatively affect the fair, sometimes terminally. If you don't get the right sellers with the right kind of stock, your numbers through the door may decline. If you undercharge sellers for tables, the computation with the venue hire price doesn't work. If you overcharge sellers, they won't do your fair. I'm still waiting for *exact* price rises from some venues for 2023, but one is tripling its hire cost. I'm still considering my options but, generally, it's not easy to find a replacement, bearing in mind the above factors. I'm hoping that other venues will be reasonable with this year's hire prices, and I hope it *won't* affect the cost of records at fairs, as there's too much competition with other sellers and online. But I've seen some titles and genres creep up in price, though overall, prices *should* remain stable. Still, you may see more private sellers at fairs as people sell their collections. I'm having more calls from the public wanting tables. What venue price uncertainty does affect most is how many fairs can keep going. If we lose some, this will affect collectors' choice of where to buy. There are one or two measures in the record fair organisers' armoury, such as charging people an entrance fee, and you may see more of this later in the year. But I try to stay away from entrance fees, as it's another example of hitting record buyers' pockets. That said, record fairs provide an excellent, unusual choice of records at competitive prices. And in my experience, fairs have never been busier, with new buyers, especially young people who got turntables for Christmas. I don't know whether this is a case of people trying to find bargains in difficult times, but it's good to see a new generation of buyers. So, bear in mind the pressure fairs may be under this year and support your local fairs!"

See ukvinylvault.co.uk, sites.google.com/site/recordfairsuk/home, facebook.com/groups/524193077767962. Has the cost of living crisis affected your collecting, or record retailing? Let us know via rc.editorial@metropolis.co.uk.

Got any news? Send it to tim.jones@metropolis.co.uk

wishbone ash

THURS 27 APRIL - COLCHESTER ARTS CENTRE

FRI 28 APRIL - NOTTINGHAM RESCUE ROOMS

SAT 29 APRIL - BARNSLEY BIRDWELL VENUE

THE GIG CARTEL IN ASSOCIATION WITH NEIL O'BRIEN ENTERTAINMENT PRESENTS

Kenny Wayne Shepherd Band

trouble is...

25th Anniversary World Tour 2023

TUE 18 APR WARRINGTON PARR HALL
WED 19 APR EDINBURGH QUEENS HALL
THU 20 APR NEWCASTLE TYNE THEATRE
FRI 21 APR HOLMFIRTH PICTUREDROME
SAT 22 APR BEXHILL DE LA WARR PAVILION
SUN 23 APR LONDON O2 SHEPHERDS BUSH EMPIRE

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WALTER TROUT

2023

09 MAY EXETER PHOENIX
10 MAY BIRMINGHAM TOWN HALL
12 MAY HOLMFIRTH PICTUREDROME
13 MAY SUNDERLAND FIRE STATION
14 MAY GLASGOW ORAN MOR
16 MAY LIVERPOOL EPSTEIN THEATRE
17 MAY CAMBRIDGE JUNCTION
18 MAY ILKLEY KINGS HALL
19 MAY GATESHEAD SAGE
20 MAY MANCHESTER ACADEMY
21 MAY ISLINGTON ASSEMBLY

PLUS SPECIAL GUEST ALASTAIR GREENE

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KING KING

WITH SPECIAL GUEST GLENN TILBROOK

MARCH 2023 TOUR

THU 02 GLASGOW BARROWLAND
SAT 04 LEEDS 02 ACADEMY
SUN 05 NEWCASTLE BOILER SHOP
THU 09 LONDON ELECTRIC BALLROOM
FRI 10 NORWICH WATERFRONT
SAT 11 MANCHESTER ACADEMY
SUN 12 NOTTINGHAM ROCK CITY
TUE 14 NEW BRIGHTON FLORAL PAVILION
THU 16 CARDIFF Y PLAS
FRI 17 WOLVERHAMPTON KK STEEL MILL
SAT 18 OXFORD 02 ACADEMY
SUN 19 BEXHILL DE LA WARR PAVILION
WED 22 LEAMINGTON ASSEMBLY
FRI 24 EXETER PHOENIX
SAT 25 FROME CHEESE & GRAIN
SUN 26 BOURNEMOUTH OLD FIRE STATION
WED 29 CAMBRIDGE JUNCTION
THU 30 BLACKBURN KING GEORGE'S HALL

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"CORNWELL'S STILL DOING THINGS HIS WAY AND OFTEN WITH STRIKING RESULTS" MOJO

hugh cornwell

MOMENTS of MADNESS TOUR

FRI 5th MAY
BIRMINGHAM 02 INSTITUTE

SAT 6th MAY
MANCHESTER ACADEMY

SUN 7th MAY
SHEFFIELD 02 ACADEMY

FULL BAND SHOWS
SET 1 PRIME SOLO SONGS WITH PICKS
FROM MOMENTS OF MADNESS
SET 2 STRANGLERS CLASSICS

Some *other* Belgian plastic: from TELEX, featuring mainman, Michel Moers, centre. (Inset right): their new box set

THE WONDERFUL WORLD OF TELEX

Guitarist/singer Michel Moers on the Belgian synth-poppers' six-album box sets

Tell us how the boxes came about.
Our former record contract came to an end, and it seemed a bit stupid to let our music sleep longer, when fans say that we're underrated and should make more noise about ourselves, breaking with the Belgian characteristic of being modest. So, who else other than Mute to contact first? An email to Daniel Miller received an answer the next day on the idea of bringing our six albums back to the light.

Did you suggest doing vinyl?
All the different ways to spread our music were proposed by Mute, including vinyl, a medium that we know quite well, as five of our six albums came out only on black vinyl on their original release. Now it's like our music skipped the technological evolution, waking up after a long rest and coming out on vinyl again, as if nothing had happened!

Did it take long to get the vinyl done?
The release was postponed for quite a long time, as there are too few factories available, and too many demands on them, which seems like a kind of fight against the process of dematerialised music.

Did you get involved in making the packages?
Mute is very respectful of the artists in general and we were pretty much involved with them. As a photographer/graphic designer, I had some notions, even if TELEX concentrated more on music than 'our image'. The boxes' graphic designs include some photos that I took at the time.

Was there any bonus material available?
In the 90s, we gathered from time to time in the studio, to try things out and see if we had any ideas that could be developed. We started a few songs but didn't think them worth taking further. When Paul Taylor from Mute came into the studio in Brussels, he heard at least two of those attempts, and he couldn't believe that we hadn't done anything with them. He proposed releasing them as bonus tracks. I was a bit dubious about my vocals, which were first takes and only rough things to build the arrangements around. But it didn't seem to be the shared opinion, so we added two vocoder tracks, and made some mixes of Dear Prudence and The Beat Goes On/Off.

Were you involved in the mastering process?
Dan Lacksman, the studio engineer, keeps his mind updated with all sorts of new programmes and machines. He did the mastering and checked the test-pressings sent by Mute to Brussels. It seems that Mute trusted us, agreeing that we should make new mixes for many of the songs, even though some people wanted to keep the original sound. The first album, *Looking For St-Tropez*, was always the one that we had in mind when making new tunes – sometimes missing the point, because using new machines was so exciting. For the new mixes, we mainly dropped some useless tracks to make things more clear, simple and efficiently TELEX – a spirit closer to the first record.

Do you keep test-pressings yourself?
Yes, we keep the masters well stored, preventing friends from playing them, or frisbeeing them with their dogs!

What do you think of the finished product?
Of course, we like it, and especially having the Mute partnership. Being that involved in the process is really rewarding and an enjoyable responsibility, even if this is 'only' music.

Do you have anything unissued that could come out in the future?
There are a few hidden things, but even if we made them with the same instruments, they sound like they're coming from another group, so we don't plan on releasing them just to release unknown material. Mute's plans involved remixes by other musicians, which is more exciting, even if we called one of our releases I Don't Like Remixes, because sometimes we were quite disappointed hearing things that didn't have a connection to our music.

Is vinyl an important part of your collection?
We started listening to music long ago in the vinyl and cassette era, and vinyl takes up some space now. The thought of having to move is a nightmare!

"FANS SAY THAT WE'RE UNDERRATED AND SHOULD MAKE MORE NOISE ABOUT OURSELVES"

TELEX *6LP, with* Looking For Saint-Tropez *white LP,* Neurovision *red LP,* Sex *orange LP,* Wonderful World *yellow LP,* Looney Tunes *purple LP,* How Do You Dance? *green LP; 6CD, are on Mute, 3 March.*

Photo: (Michel Moers) Fab5 Photography

FIRST SPIN
Readers' virgin vinyl purchases

This month: "The" Pink Floyd Arnold Layne

It's 1967 and my parents have just acquired our first "proper" record player – a Garrard with wired stereo speakers – and I am about to buy my first "proper" record. I choose possibly the first psychedelic single, Arnold Layne, by The Pink Floyd. Yes, I know it's Pink Floyd but for this release they were *The* Pink Floyd – Columbia really should employ better proof-readers. Anyway, whatever the name on the label the music was superb and, in many respects, ahead of its time.

While it was a good choice as an introduction to a new genre of music it wasn't as far as getting the most out of the Garrard – the single was in mono. Regardless, I played and played that three minutes of swirling organ, electrifying guitar, haunting harmonies and unusual lyrics. I genuinely didn't know what the song was about until four years later when the Floyd's "best of" *Relics* was released.

Helen Smith

UPCOMING VINYL RELEASES

Roadrunner United – The Concert red, white 2LP/LP, 2CD, *The Allstar Sessions* CD, Roadrunner, 10 March.
Kid Koala *Creatures Of The Late Afternoon* 2LP/board game, Envision, 14 April.
Neutral Milk Hotel *On Avery Island* 2LP, *The Collected Works Of* box, adding *In The Aeroplane Over The Sea* LP, *Ferris Wheel On Fire*, *Everything Is* 10"s, three 7"s, two posters, Merge, 24 February.
Noel Gallagher's High Flying Birds *Council Skies* CD, 180g LP/7", picture disc LP; *Deluxe* 2CD, 3LP, 14 bonuses, Sour Mash, 2 June.
Bananarama *WOW!* white LP, London, 24 February, *Masquerade – The Unmasked Edition* pink 2LP, six bonuses, In Synk, 7 April.
Host *IX* box, with coloured LP, coloured 12", CD, Nuclear Blast, 24 February.
Frightened Rabbit *Pedestrian Verse* clear LP/LP, blue LP/LP, 11 bonuses each, Atlantic, 17 March.
Josh Ritter *Spectral Lines* LP, blue LP, 15 test-pressings/personally hand-painted sleeves, Thirty Tigers, 28 April.
Beth Hart *37 Days* red 2LP, three bonuses, *My California* red 2LP, Provogue, 3 March.
Naughty By Nature *19 Naughty III* orange 2LP, 2CD, cassette, six bonuses each, Tommy Boy, 24 February.
The Stranglers *Feline 40th Anniversary* pink 2LP, CD, nine bonuses each, BMG, 3 March.
Ben Kweller *Sha Sha Deluxe* 3LP, 22 bonuses, The Noise Company, 10 March.
Cesaria Evora unissued *Mae Carinhosa* blue 180g LP, Music On Vinyl, 10 March.
Kate Fagan *I Don't Want To Be Too Cool Expanded* coloured LP, five unissued, Captured Tracks, 24 February.
Pernice Brothers *Overcome By Happiness 25th Anniversary Deluxe* box, with splatter 2LP, 13 bonuses (eight unissued), book, signed print, New West, 19 May.
Joe Ely, *Honky Tonk Masquerade*, *Down On The Drag* LPs have pre-orders via joeely.lnk.to/Vinyl.

24 February **Asia** *Fantasia Live In Tokyo 2007* 3LP, **Paco De Lucia** *The Montreux Years* 180g 2LP, CD, **Ash** *Nu-Clear Sounds* splatter LP, **Pharoah Sanders** *Live…* LP, BMG; *Great Moments With* blue 180g 2LP, **En Vogue** *Funky Divas* purple 180g LP, **Ethiopians** *Reggae Power* gold 180g LP, **Nik Kershaw** *Collected* 180g 3LP, Music On Vinyl; **The Cult** *Love* LP, Beggars Banquet; **William Odell Hughes** *Cruisin'* 180g LP, white LP, **John Hicks Trio** *I'll Give You Something To Remember Me By* 180g LP, white, silver LPs, Tidal Waves; The Raincoats' **Gina Birch** *I Play My Bass Loud*, LP, CD, Third Man; **King Gizzard & The Lizard Wizard** *Polygondwanaland Mono* green 180g LP, Fuzz Club; **The Mars Volta** *Noctourniquet*, *Deloused In The Comatorium*, *Amputechture*, *Landscape Tantrums* 2LPs, *Frances The Mute* 3LP, Clouds Hill; **Lucinda Williams** *Ramblin'* clear LP, Floating World; **Bill Hicks** *Intricate Stories* 4LP, Comedy Dynamics; **Marvin Hamlisch** *Bananas* yellow LP, Quartet; **Tangerine Dream** *Zeit* orange 2LP, LMLR; **The Searchers** *Meet* 180g LP, BGO; ***Tramp*** LP, Trading Places; **Derrick Morgan** *Reggae Train* LP/CD, Burning Sounds; **The Incredible Jimmy Smith** *Home Cookin'*, **Horace Silver** *The Stylings Of Silver* LPs, LMLR; **Thee Headcoats** *Full Time Plagiarist* LP, Damaged Goods; **Otis Redding** *The Great Otis Redding Sings Soul Ballads* LP, Rhino; **Psychic TV** *Those Who Do Not* 2LP, Cold Spring; The Bodysnatchers' **Rhoda Dakar** *What A Wonderful Life* LP, Sunday Best; **5 Seconds Of Summer** *5SOS5 Deluxe* coloured 2LP, BMG; **Autechre** *Draft 7.30*, *Confield* 2LPs, Warp; **The Whispers** *Planets Of Life* LP, Soulgramma; **Nick Cave & Warren Ellis** *Blonde* white, pink, red LPs, CD, Invada; **Willie Bobo** *Bobo's Beat* LP, Survival Research.

3 March **Felt** *Gold Mine Truth*, *Bubblegum Perfume* LPs, Cherry Red; **Xiu Xiu** *Ignore Grief* splatter, silver LPs, CD, Polyvinyl; **Slade** *Nobody's Fools* coloured LP, BMG; **Willie Nelson** *I Don't Know A Thing About Love* LP, CD, Sony; **Carmell Jones** *The Remarkable*, **Andrew Hill** *Dance With Death* LPs, Blue Note; **The Samaritans** *No Food Without Taste If By Hunger* orange LP, Analog Africa; **ALO** *Silver Saturdays* LP, CD, Brushfire; **John Hartford** *Aero-Plain Ltd* coloured LP, **Don Cherry** *Hear & Now* LP, Real Gone; **Donovan Woods** *Without People*, *The Other Way*, *Both Ways* LP, Meant Well; **Five Finger Death Punch** *A Decade Of Destruction* red 2LP, *Vol 2* blue 2LP, Prospect Park; **UFO** *Walk On Water* clear, blue 2LP, Cleopatra; **Ivy** *Apartment Life* white, blue LPs, Bar-none; **Kenny Loggins** *At The Movies* coloured LP, Legacy; **Dusty Springfield** *Dusty In Memphis*, **Roberta Flack** *First Take*, **Aretha Franklin** *Lady Soul* LPs, Atlantic; **Whiplash** *Ticket To Mayhem*, **Bad Brains** *Rise* green 180g LPs, **Artillery** *Fear Of Tomorrow* grey 180g LP, ***B*witched***, **Idris Muhammad** *House Of The Rising Sun* orange 180g LPs, **FM** *Tough It Out* white 180g LP, ***Anderson Bruford Wakeman Howe*** blue 180g LP, **Ministry** *Sphinctour* red 180g 2LP, **John Williams** *The Fabelmans* white 180g LP, ***Christine Perfect*** 180g LP, Music On Vinyl; **Fake Names** *Expendables* LP, CD, Epitaph; **Ennio Morricone** *L'Assoluto Naturale* pink LP, AMS; **Overkill** *Taking Over* LP, BMG; **Cluster** *Zuckerzeit*, *II* LPs, Superior Viaduct.

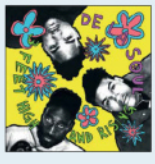
10 March *Top Gun: Maverick* picture disc LP, Interscope; **Mother Earth** *Stoned Woman* yellow LP, Acid Jazz; **Miley Cyrus** *Endless Summer Vacation* LP, CD, Columbia; **Dan Johnston** *Songs Of Pain* blue LP, Hi, How Are You; **Dub Pistols** *Frontline* LP, CD, Cyclone; **Rilo Kiley** *Takeoffs And Landings* 2LP, Barsuk; **Michael Chapman** *Journeyman* LP, Mooncrest; **The Knack** *Live At The House Of Blues* LP, Liberation Hall; **William Shatner** *The Blues* LP, CD, Cleopatra; **Silverchair** *Neon Ballroom*, *Miss You Love* yellow 180g LPs, *Ana's Song (Open Fire)* blue 180g LP, *Anthem For The Year 2000* silver 180g LP, **Willy DeVille/ Mink DeVille** *Collected* 180g 2LP, **Thomas Newman** *Passengers* grey 180g 2LP, **Bootsy Collins** *Ultra Wave* turquoise 180g LP, **Exodus** *Another Lesson In Violence* yellow 180g 2LP/poster, Music On Vinyl; **Don Cherry** *Hear & Now* LP, Real Gone; **Goblin** *Suspiria*, *Tenebre* clear 180g LPs, *Contamination* 180g LP, *Buio Omega* purple 180g LP, **Ennio Morricone** *For A Few Dollars More* clear 180g LP, *Il Mio Nom E Nessuno*, *Giu La Testa* pink 180g LP, AMS; **Mahalia Jackson**

Ennio Morricone, in the pink

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

Emily Breeze ***Rapture (Sugar Shack*** FOD 145 V, LP, 2023)
Accurately described by Breeze herself as "a collection of coming-of-(middle-) age stories which celebrate flamboyant failure, excess and acceptance", this album is full of dark humour, gorgeous synths and flourishes of jangle-pop. The Bristol-based artist worked on the record with Massive Attack collaborator Stew Jackson, with tremendous results, including standout singles Ordinary Life and Confessions Of An Ageing Party Girl'. The vinyl is limited to 500 copies.



De La Soul ***3 Feet High and Rising*** (Chrysalis RMM 0451, LP, 2023)
A long-awaited physical reissue for one of hip-hop's iconic albums. Often sought out (unsuccessfully) by record shoppers down the years, the trio's debut LP is finally re-surfacing on vinyl 34 years to the day since its original 1989 release, also coinciding with its much-hyped arrival on streaming platforms. In addition to a pair of widely-available yellow and magenta versions of the record, Rough Trade have 3,000 copies of a special 'opaque green' edition, accompanied by a comic book insert.

MF Tomlinson ***We Are Still Wild Horses*** (PRAH Recordings PRAH 058 LP, LP, 2023)
The London-based songwriter returns with a quietly ambitious record. With elements of folk, jazz and old-school balladry, amid wave upon wave of beautiful, orchestral arrangements, Tomlinson and his cast of players have created something very special indeed. Split into a handful of dream-like movements, there's an overriding sense of positivity at the core of the album, despite the bleak, pandemic-punctuated surroundings during its conception in the winter of 2021. The limited-edition vinyl is available courtesy of PRAH.
Charlie Ashcroft

The Vinylist

Queen Of Gospel LP, Not Now; **Xiu Xiu** *Tu Mi Piaci* LP, Improved Sequence; **The Smile** *Europe: Live Recordings 2022* LP, XL.

17 March **Daryl Hall** *BeforeAfter* coloured 3LP, Friday; **M83** *Fantasy* 2LP, pink 2LP, CD, Other Suns; **The Animals** *Best Of* LP, ABKCO; **The Van Pelt** *Artisans & Merchants* coloured LP, Spartan; **Motörhead** *Snake Bite Love* coloured LP, **Leon Russell** *Signature Songs* LP, BMG; **Sonny Rollins** *Go West!* 3LP, Craft; ***Baby Charles*** LP, Record Kicks; **EELS** *Hombre Lobo, End Times, Tomorrow Morning* LPs, E Works; **Papa Roach** *Ego Trip* LP, New Noize; **Frank Sinatra** *Collected* 180g 2LP, Music On Vinyl; **Martha Reeves & The Vandellas** *Watchout!* LP, **Four Tops** *Reach Out* LPs, Anagram; **Public Image Limited** *First Issue* red LP, LITA; **Motörhead** *We Are*, *Snake Bite Love* coloured LPs, BMG; **Lalo Schifrin** *Man On A Swing* LP, Wewantsounds.

24 March Ben Folds Five's **Darren Jessee** *Central Bridge* LP, Bar-none; **Ledfoot/Ronnie Le Tekro** *Limited Edition Lava Lamp* LP, orange LP, CD, TBCR; **Saxon** *More Inspirations* LP, CD, Silver Lining; **BB King** *Indianola Mississippi Blues* blue LP, Friday; **The Exploited** *Race Against Time* red LP, Cleopatra; **The Gathering** *Superheat* 2LP, Svart; **Fall Out Boy** *So Much (For) Stardust* green, blue, grey, marble LPs, CD, red, clear cassettes, Fueled By Ramen; **Halestorm** *The Strange Case Of...* coloured LP, Atlantic; **Chris & Cosey** *Elemental 7* green LP, *Muzik Fantastique!* pink LP, *Feral Vapours Of The Silver Ether* yellow LP, CTI; **Grant Lee Buffalo** *Fuzzy*, *Mighty Joe Moon* silver LPs, Chrysalis; **Nancy Sinatra/Lee Hazlewood** *Nancy And Lee Again* LP, blue, red LPs, CD, LITA; **John Holt**, **Ken Boothe**, **Desmond Dekker** *Essential Artist Collection* 2LPs, Trojan; **Halestorm** *The Strange Case Of* LP, Atlantic; **Nickel Creek** *Celebrants* LP, yellow LP, CD, Thirty Tigers. **The Police** *Greatest Hits* 180g 2LP, Polydor.

31 March **The New Pornographers** *Continue As A Guest* LP, coloured LP, CD, Merge; **Moss Icon** *Lyburnum Wits End Liberation Fly* LP, Temporary Residence; **The Zombies** *Different Game* LP, CD, Cooking Vinyl; **Puscifer** *Existential Reckoning Rewired* 2LP, **Nickelback** *Get Rollin'* coloured LP, **Over Kill** *WFO* LP, BMG; **Don McLean** *Classics* LP, Curb; **City & Colour** *The Love Still Held Me Near* LP, gold, gold-white, white, tan, smog, blue, marble LPs, Still; Poison's **Brett Michaels** *A Salute To Poison* splatter LP, Deadline; **Last In Line** *Jericho* 2LP, CD, earMUSIC; **Boygenius** *The Record* LP, CD, Interscope; **McNeal & Niles** *Thrust* LP, **Wilbur Niles** *Thrust Too* LP, We Are Busy Bodies; **Baaba Maal** *Being* LP, CD, Marathon; **Lloyd Cole & The Commotions** *Rattlesnakes* 180g LP, Proper; **Meshuggah** *ObZen* grey, blue, red, splatter, white 2LPs, Atomic Fire; **Freddie Hubbard** *Hub-Tones* LP, LMLR; **Ennio Morricone** *NovoCento* red LP, Cinevox; **Stacey Kent** *The Boy Next Door* LP, CD, **Shirley Scott** *A Walking Thing*, **Jamie Cullum** *Pointless Nostalgic* 2LPs, CDs, Candid; **Alice Coltrane** *Journey In Satchidananda* 180g LP, Impulse; **Deerhoof** *Miracle-Level* white LP, CD, cassette, Joyful Noise; **David Holmes** *This England* LP, red LP, CD, Stranger Than Paradise; **McNeal & Thiles** *Thrust* LP, We Are Busy Bodies.

7 April **Chet Baker** *Sings And Plays*, **Stanley Turrentine** *Mr Natural* LPs, Blue Note; **Charley Pride** *Greatest Songs* LP, Curb; **Mudhoney** *Plastic Eternity* LP, CD, cassette, Sub Pop; **Tito Puente** *Para Los Rumberos* LP, Craft; **KISS** *Off The Soundboard – Poughkeepsie, New York, 1984* 2LP, yellow 180g 2LP, CD, kissonline.com; **Puscifer** *Money Shot* 2LP, BMG; Mr Big's **Paul Gilbert** *The Dio Album* LP, CD, Music Theories.

14 April ***Motörhead*** *1916* LP, Century Media; **David Bowie** *Aladdin Sane* picture disc LP, 45rpm LP, PLG; The Roots' **Black Thought/El Michels Affair** *Glorious Game* blue LP, CD, Big Crown; **UK Subs** *Another Kind Of Blues*, *Brand New Age*, *Crash Course*, *Diminished Responsibility* LPs, Demon; **The Wood Brothers** *Heart Is The Hero* LP, CD, Thirty Tigers; **Mordred** *Fool's Game* blue LP, Dissonance; **Toro Y Moi** *Anything In Return* picture disc LP, Carpark.

21 April **Axel Rudi Pell** *The Ballads VI* orange 2LP, CD/poster, SPV; **Kamasi Washington** *Dinner Party: Dessert* LP, Sounds Of Crenshaw; **Ray Barretto** *Que Viva La Musica* LP, **Willie Colon** *Crime Pays* 180g LP, smoke LP, Concord; **The Gathering** *Accessories* 3LP, pink, red, yellow 3LP, Svart.

28 April **Sun Ra & His Solar-Myth Arkestra** *The Solar-Myth Approach Vol 1, 2* LPs, Charly; **Bruce Springsteen** *Greetings From Asbury Park, New Jersey* 180g LP, Mobile Fidelity; **Shakin' Stevens** *Re-Set* CD, CD/book, LP, BMG; **Rickie Lee Jones** *Pieces Of Treasure* LP, CD, Modern; **Richard Thompson** *Henry The Human Fly* LP, **Lloyd Cole & The Commotions** *Easy Pieces* 180g LP, Proper; Sex Pistols' **Glen Matlock** *Consequences Coming* LP/print, CD, Cooking Vinyl; **Renaissance** *A Song For All Seasons* LP/poster, Esoteric; **Kelly Clarkson** *Meaning Of Life* LP, Atlantic; **The Orb** *Prism* yellow 2LP, Cooking Vinyl; **Mariah Carey** *The Rarities* 4LP, Sony.

King Gizzard & The Lizard Wizard: as colourful as it gets

5 May **Freya Ridings** *Blood orange* LP, orange LP, CD, cassette, Good Soldier; **Gil Evans Orchestra** *Great Jazz Standards*, **Freddie Hubbard** *Blue Spirits* LPs, Blue Note.

12 May The Fall's **Martin Bramah** *House Of All* LP, CD, Tiny Global; **Esben & The Witch** *Hold Sacred* LP, silver LP, CD, Nostromo.

19 May **Sarabeth Tucek** *SBT* 2LP, CD, Ocean Omen; **Victoria Wood** *As Seen On TV* green, brown 2LP, Demon; **Dave Matthews Band** *Walk Around The Moon* LP, 180g LP, lavender LP, CD, RCA.

26 May The Standells' **Tony Valentino** *Dirty Water Revisited* LP, Proper; **Sparks** *The Girl Is Crying In Her Latte* LP, CD, Island; **Lloyd Cole & The Commotions** *Mainstream* 180g LP, Proper; **Cock Sparrer** *The Decca Years* LP, Captain Oi; **Sparks** *The Girl Is Crying In Her Latte* LP, CD, Island.

2 June **Donald Byrd** *Slow Drag*, **McCoy Tyner** *Time For Tyner* LPs, Blue Note; **Rival Sons** *Darkfighter* silver LP, CD, lo-fi-merchandise.com.

9 June **Clerks** *Live In London* LP, Detour; **Freddie Gibbs** *$oul $old $eparately* LP/7", Warners.

16 June **Joe Hisaishi** *The Wind Rises*, *Hikouseki No Nazo Castle In The Sky* blue 2LPs, *The Tale Of Princess Kaguya* pink 2LP, *Spirited Away* purple 2LP, *Ponyo On The Cliff By The Sea* pink 2LP, *Howl's Moving Castle* orange 2LP, *Grave Of The Fireflies* clear 2LP, *Princess Mononoke*, *My Neighbor Totoro* green 2LPs, *Porco Rosso* red 2LP, *Kiki's Delivery Service*, *Haruka Na Chi E... Nausicaa Of The Valley Of Wind* yellow 2LPs, Studio Ghibli.

23 June **Lloyd Cole** *On Pain* LP, CD, earMUSIC.

7 July ***Sonny Clark Trio***, **Hank Mobley** *A Caddy For Daddy* LPs, Blue Note.

4 August **Lee Morgan** *Infinity*, **Duke Pearson** *The Right Touch* LPs, Blue Note; ***The Rubinoos*** LP, Yep Roc.

1 September **Big John Patton** *Let 'Em Roll*, **Wayne Shorter** *Schizophrenia* LPs, Blue Note; **King Gizzard & The Lizard Wizard** *Live At Red Rocks 22* coloured 12LP, Reverberation.

6 October ***Herbie Nichols Trio***, **Jackie McLean** *Demon's Dance* LPs, Blue Note.

3 November **Kenny Burrell** *KB Blues*, **Jack Wilson** *Easterly Winds* LPs, Blue Note.

1 December **Grant Green** *I Want To Hold Your Hand*, **McCoy Tyner** *Extensions* LPs, Blue Note.

MY PRECIOUS

Richard Upshall on Robbie Williams' *Escapology*

"This album means a lot to me and has a couple of my all-time favourite tracks. Me And My Monkey takes me back to a time in life on the darker side, while it's the polar opposite to Feel. One of RU Listenings' artists is K Harrison, a protege of Robbie, from 2018's *X Factor*, so here's to another glorious 25 years – like Robbie's!"

Producer Richard Upshall is at Insta@rulisteningltd.

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

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NIN's Trent Reznor: collecting worries

OBSESSION?

Record collectors can cop flak for their passion. But if more people understood the psychology of record collecting, might they cut we collectors more slack?, asks **Tim Jones**

As Nine Inch Nails sang in The Collector, "I pick things up, I'm a collector, and things, well things, they tend to accumulate." Most collectors can sympathise with that, as well as recognise that, for some, disc detecting is what UFO memorialised in their classic long-player, *Obsession*. Whether the former or latter rings true, we 'anoraks' – to the less enlightened, who don't 'get it' – have always spent appreciable amounts of our hard-earned on vinyl, cassettes, CDs, plus every other physical format that came along, like so many lab rats on opiates. But can the record collecting community defend their 'habit'? Is there any hope of convincing a sceptical 'other half', or a bewildered friend or relative, that we're not all OCD deranged addicts, and that there actually *is* some rhyme and reason behind sound-acquisition syndrome (SAS)? Well, as it turns out, there might be some hope. Maybe not of kicking the habit, but of explaining why the uninitiated should recognise that our affliction has some positive value. A hard sell, maybe, but – drumroll – we've got science on our side(s). Oh, yes.

In 2013, collector/psychologist Kevin M Moist wrote for The Vinyl Factory about his *Contemporary Collecting* book, noting that popular films like *Ghost World* and *High Fidelity* underlined pervasive stereotypes portraying record collectors – in comic fashion – as "unbalanced and anti-social," with record-purchasing "a symptom of some form of psychological disorder". The male/female characters depicted were nerdy, obsessive idiot savants, indulging in "extreme behaviour" that was "silly, non-rational," and entertaining. Yet, as Moist elaborates, "research indicates that collectors are often more careful about their consumer activities than non-collectors, adjusting to limitations of time, money and effort by being self-aware and conscious in their purchasing decisions". That should ring true to most. While many know of a 'Mad Larry' character who haunts some record shops or fairs, he only stands out precisely *because* he's the exception to the rule.

Moist contends that individuals engage in record-collecting for many reasons, but largely to experience and enjoy music, to share it with others, and to make the state of pleasure and appreciation of music more permanent by possessing it in physical form, like any other artwork. Having an artefact allows us to comprehend its beauty more, while also making us "heroic consumers" when "acquiring the rarest items or the most complete set" of artwork, "or going to the greatest lengths for the purchase," thus demonstrating to ourselves and others that we're serious about our passion. What's more, record collecting is a bridge to our own pasts, bolstering warm feelings of nostalgia by revisiting familiar actions and experiences, individual or shared, while our collections represent a well-earned trove of social capital with which to impress those on the same wavelength, or who wish to be, acting as curators and teachers. Blimey, it almost makes sense now!

We are "heroic consumers," aka Completists

Roy Shuker, too, in 'Beyond the *High Fidelity* stereotype', for *Popular Music* in 2004, highlighted record collectors' love of music, accumulative yet selective, discriminatory traits, and the value of self-education about their subject, and its promotion. Kevin Mitchell's confessional 'A disc, a turntable, a compulsion' for the Saskatoon *Star Phoenix* in 2019 referred to records that "stimulate the brain's thrill centres," and that, while collecting can be "endlessly frustrating" when you don't find what you want, when you do, there are "glimmers of satisfaction". Hence, his "chore… burden… fixation" can be a "good disease," with beneficial "small things: that bargain obscurity on a thrift-store shelf", for instance. He adds that collecting road trips often lead to new contacts and friendships with fellow enthusiasts, and most "record collectors are good people," and there are "some fantastically helpful fellow collectors out there". What's more, he cherishes the fact that "there's a ritual to searching" out records with "fingers trained to flip" rapidly through racks until the next gem is unearthed.

Conversely, Mark Griffiths, Professor of Behavioural Addiction at Nottingham Trent University, can make any collector's stylus skip when spilling all about hardcore collectors like himself, The Completist. In *Psychology Today* in 2017, he referenced his own "obsessive record and CD collecting", but shrugged his shoulders that, "I'm no different to a trainspotter that ticks off train numbers". Not so reassuring to those questioning record collecting, but he goes on that, "I love knowing (and feeling) that I have every official recorded output by my favourite musicians," and "tracking down obscure releases is as much fun as the listening," being a classic case of 'the thrill of the chase'. He admits to a "compulsive need" to own every version of a song on record, including bootlegs, though he reins himself in by not wanting to acquire every variant from around the world, as that "would mean I'd be bankrupt". So, he's kind of obsessive, but not *that* obsessive. Indeed, he asserts boldly that, "I am *not* addicted. My obsessive love of music adds to my life rather than detracts from it and, on that criterion alone, I'll happily be a music collector until the day that I die".

In 2014, academics at City University London, Paul Margee, Andrew MacFarlane, Ludovica Price and Lyn Robertson, wrote in *Information Research* that record collecting is "an example of serious leisure," which "for some people… has replaced work as a means of enrichment and self-expression," as it "takes on the appearance and characteristic of an occupation". As such, it requires "special skills and knowledge" to make a success of it, with "the proactive seeking of" information central to its pursuit, and "socially

Photo Credit: (NIN) Rob Sheridan

Top, left-to-right: NIN's The Collector, and Thomas Dolby's She Blinded Me With Science – as we shall all non-collectors!

and culturally established ways to identify, seek, use and share information". At which point they could've cited *RC*, but there we go. Still, they recognise that collecting has a "souvenir" side, appealing to the collector's own autobiography, as well as being fetishist in terms of accumulating objects and having an element of connoisseurship. They identify key pulls as "the thrill of the chase, preoccupation with rarity and value, and a concern for cultural preservation". It speaks to the collector's "passion for music", the "romance of the object," and of "exchanging information" with likeminded people, "developing specialist knowledge" along the way. All these are positive aspects to mark down in the plus column.

Similarly, in 2006, David C Giles, Stephen Pietrzykowski and Kathryn E Chalk undertook a study of 20 record collectors, interviewing them for 'The psychology of personal record collections and the impact of changing technological forms', for the *Journal Of Economic Psychology*. Their findings reinforce those of others and make for enlightening reading for those who do *not* collect. Questioning an equal male/female group of 16-42 year-old collectors, the team identified that not only was "music a sensual (sensory/emotional) experience," and that "owned recordings are associated with high levels of aesthetic, or sensual, pleasure," but that records have a "status as sacred objects". They saw that record collections are viewed by owners "as a facet of the self," especially "traditional recorded music formats, particularly vinyl," as opposed to digital collections.

The scientists recognised that "recorded music is unlike any other kind of marketed product – we rarely buy the same item more than once," yet this is central to record collecting and, "in most cases, we retain the item throughout our lives". Despite this unusual state of affairs, the enquirers pointed out that "there has been very little academic research into the meanings and significance of record collections, despite their ubiquity in modern households and their evident psychological (rather than material) value to their owners". Nonetheless, it can be argued "that collecting, however eccentric, is socially sanctioned hoarding activity that often becomes intrinsically bound up with owners' identities" and is "usually functional in nature," as opposed to disruptive (though some owners do "keep their purchases in cellophane"!). The authors conclude that "'hard copy' recordings are intrinsically related to the value they occupy" in collectors' lives, for they acquire personal significance for owners and, in addition, "can be used in displays of personal identity, transferring meaning from the product to the self".

One attraction for collectors is a record's "visual features… typically packaging (record sleeve art, inserts, etc), but also visible display of records on shelves". Indeed, "the prominent display of a personal music collection on a living room bookshelf," the trio contend, "acts as a powerful statement of its owner's identity for the benefit of visitors". Records can "serve simultaneously as a measure of uniqueness and conformity… The individual collection serves to link the consumer into a set of established norms and values," and "it is usually hoped that visitors will recognise, and approve, at least a sizeable minority of the recordings" that are on show. Hence, there are "clear social elements to collecting behaviour," and the hope to have "influence on others," while a collection serves "as a kind of cultural autobiography for their owners, by attaching to specific moments, events and relationships across a lifespan". Records appeal as they help owners recall the "past self" and "aspects of personal history". Indeed, the researchers found that "the vast majority of shoppers in a music store… were able to recall considerable detail about the first record they purchased," as they became "meaningful objects stored away throughout the lifespan" and of considerable "sentimental value".

Further, in the subject group, the scientists identified "a category" of "'collecting/completism', whereby some participants spoke of their need to own complete sets of recordings". This tendency goes "beyond mere ownership" and aims to "influence others," whether peers, children, or "even imaginary future children". Additionally, "participants often referred to record collections in terms of their future value, material or psychological," which again "takes place in an imaginary future". They're "concrete objects" that denote "personal possession," as well as "commitment" to acquisition and curatorship over time, demonstrating "a triumph of effort and, ultimately, pride". Several collectors "referred to music collections as communicating something about their owners' personal identity" in the present and future, while collections "are desirable to own in themselves as works of art… As artistic products they provide a link between the… owner and the artists," and "make an explicit visual statement about the taste judgement of their owner". Hence, "it's important that the artists… are identifiable and meaningful," and "that they're on prominent display in the owner's house. In this way they allow the owner to absorb some of the glory of the artist's work".

Further, "'completism' brings the artist and the consumer closer still," and "the consumer-artist relationship is about capturing the essence of the artist, rather like the possession of holy relics of saints". Completism extends the scope of a collection to memorabilia and "it is not simply enough to own recorded" work, "but all the additional cultural texts pertaining to the work… sleeve artwork, lyric sheet and other printed material". The successful acquisition of such "is regarded as a significant accomplishment by the consumer and possibly by the consumer's friends," and the researchers found that "this aspect… is associated with certain types of music," notably "traditional rock… dominated by guitar bands… whose career can be charted by a consistent body of work, thus making them more attractive to collectors and completists". These adherents are "more likely to relate to traditional formats of… vinyl and CDs". These "objects become incorporated into their owner's self-concept" and become a "facet of self" with "internal, private meanings," the collection being "almost akin to a photo album or a diary," with "the purchase of recordings tied to certain memories and sentiments" that can "reveal something about an earlier version of the self". The writers conclude that, "it seems likely that… recorded music goes to the grave… as a cultural extension of self," or is to be passed on to offspring. Hence, record collecting "acts as a form of generativity" that affords "the transmission of cultural values to the next generation". Records are *not* just records, but "cultural artefacts," as are "extra-musical" items that "supply future owners with additional information about the music". So, if your non-collecting family or friends have read thus far, your collection may be more safe from landfill after you've gone, after all.

See thevinylfactory.com, medical economics.com.
Do you agree with the psychologists? Let us know why you collect via rc.editorial@metropolis.co.uk.

The Collector

This month: Thames Delta *RC* reader Stephen George

"I listen to them every day": Stephen in his box room of treasures

Retired plumber Stephen George tells us, "My aunt first encouraged me to collect records 62 years ago and I never stopped. My first record was a 45: Running Bear [1960] by Johnny Preston at the age of nine, which I still have. My first LP was *Please, Please Me* by The Beatles. Over time I collected the Stones, Kinks, Who, Small Faces and Bob Dylan. I then heard Cream, The Doors, Janis Joplin, and Hendrix, also the blues of Rory Gallagher, Yardbirds and Savoy Brown. Folk music is a big love as well: bands like Trees and Dr Strangely Strange. Now my life is listening to music and shuffling records about."

What do you collect, and why?
I normally collect rock records rare and obscure, also blues, folk, and some jazz and what I consider 'interesting' music such as Frank Zappa, Captain Beefheart, Quintessence and the G.T.O's. I started collecting 7" singles as a young lad: The Shadows, Adam Faith, Del Shannon and Dion. When played, these records take you back. Memories of old friends and times you had. I've always had a passion for EPs: Buddy Holly, Gene Vincent and Eddie Cochran. My main obsession is the Vertigo Swirl label for its various types of music and artwork. CDs are a part of my collection for the car and at home when working. They are a lot easier to store and lighter in weight.

How big is your collection?
After collecting for many years, I currently have 100 12" singles, 3,900 7" singles and EPs plus 5,000 LPs. There are also just over 800 CDs, which I have now got on vinyl and CD. Looking at the collection is rather like seeing my life on vinyl.

What do you think it is worth?
To me, totally priceless. Judging from the *Rare Record Price Guide*, in excess of £90,000. I've many rare albums from the 60s and 70s including Zior, Nick Drake, Earth & Fire and Still Life. Also, *Axis: Bold As Love* with the insert on Mono. Most of my albums and 7" singles have been purchased over a lifetime of collecting and the love of vinyl.

"I found Linda Hoyle's *Pieces Of Me* but had to sell my soul to buy it"

How and where do you store it?
Luckily, I've moved into the box room in my house. I went out and bought some shelving. I shelved the room completely. I have shelves for LPs, singles, and CDs. I've built sections so that I can keep the records in Blues, Rock, Folk, and Punk, which helps me find what I'm looking for easily. There are more LPs downstairs in an alcove in the living room where I keep the rarer albums. Also, in the box room I keep music DVDs, music books and autobiographies, one signed by Rod Stewart. The room is now beginning to fill up, so I am looking around the house for more suitable places for storage. Since CDs are a lot smaller, I might be able to fit them on shelves under the stairs.

What's the rarest/most unusual item you have?
I've many rare records including *Tomorrow* and *Barbed Wire Sandwich* by Black Cat Bones. After years of searching, I found *Tudor Lodge*, which is my most valuable record and very rare. It's in excellent condition; its fold-out cover is perfect. Other rarities are *Fuchsia*, Nirvana's *The Story of Simon Simopath* and Trees – *On the Shore*. An unusual LP is called *Skiffle*: it comprises early British jazz and skiffle with artists including a young Alexis Korner. Last but not least are *Earth & Fire* on the Nepentha label and Wild Man Fischer – *An Evening With Wild Man Fischer*.

What elusive gem are you still looking for?
I'm always looking for rare rock, prog, folk, and blues albums. I'm a Vertigo label fanatic, so Dr Z or *Ben* [by Ben, 1971] would be great. So far, these records have eluded me, but you never know – they could turn up. I did find Linda Hoyle's *Pieces Of Me* some while ago although I had to sell my soul to obtain it. There are so many great albums out there, but they are hard to find. I've given lists of records to local dealers, like *Hemlock* by Hemlock, that I just missed out on, beaten by a keen collector by about two minutes. Still, that's what's great about collecting. It's exciting at times.

What's given you the biggest thrill?
It's such a great feeling when you find a gem. I found *All Of Us* by Nirvana in a local charity shop and paid £1 for it. That was a great find. I also found an Incredible Hog 7" single at a boot sale. Lame/Tadpole [double A-side 7"] is a great record that put me in search of their album

entitled *Incredible Hog Vol I*, which I eventually found at a record fair. Perhaps you could write a feature on them, as dealers and collectors don't seem to know them. I found two EPs, Eddie Cochran's *C'mon Everybody* and *The Sound Of Cyril Davis*, both jammed in a dusty old cardboard box at Crazy Beat record shop in Upminster, 50p each, bargain. Also, the *Big Bopper* EP from a garage sale, lucky. I also found the *Atomic Rooster I* album at a boot sale for 75p. At a different boot sale, I found *Glass Top Coffin* by Ramases and *Ginhouse* by Ginhouse.

How do you track stuff down?
At my ripe old age of 71, I don't use computers or tech as a means of collecting. I visit as many record shops as possible. There are some very good second-hand shops in my local area that I visit regularly. I also search boot sales, charity shops and house clearance shops. There' s also a well-known auction house nearby, Stacey's, that hold a Record and Memorabilia sale twice a year which I attend, and I bought *Jade Warrior* by Jade Warrior [Vertigo]. I have to be careful that I don't get too carried away. To me the most rewarding way to find records is crate-digging.

What are your favourite record shops?
I haven't got a favourite shop as such. There are some very good shops in my local area such as Carmel, Revolver and Leigh Record Exchange all in the Southend-on-Sea area, which I've been going to for a long time but I also go to London a lot. I worked all over London most of my working life, so I found some very good places like Record & Tape Exchange in Notting Hill, also Flashback on Bethnal Green Road and Reckless Records in Berwick Street. I've bought so many rare and also very good records over the last 40 years. I can remember Reckless having a basement full of great stuff. I also visit Alan's Record and CD Shop on East Finchley Road and Casbah in Greenwich.

How often do you spend time with your collection?
I listen to records every day, mostly two to three albums per evening. I find it relaxing and enjoyable. I like changing the style from rock to blues or folk to jazz; gives you a bigger musical picture. That's got to be a good thing.

Is there an aesthetic side of collecting? Do you ever buy a record because of its sleeve?
Yes. Some artwork on album covers wouldn't look out of place in the Tate Modern. I've bought many records for their outstanding covers. Keith Tippett Group's *Dedicated To You, But You Weren't Listening* looks like some sort of medical problem. My favourite is King Crimson's *In The Court Of The Crimson King*. Absolutely stunning; a great album as well. There are so many great covers, too many to list. Also, you can get an idea of the age of records by the covers. Take *Stringbeat* by John Barry, *Waltzes In Swingtime* by Cherry Wainer and *Drums, Drums, Drums* by Tony Crombie, they are all so 60s, a bit different from *Dark Side Of The Moon*, a cover of today.

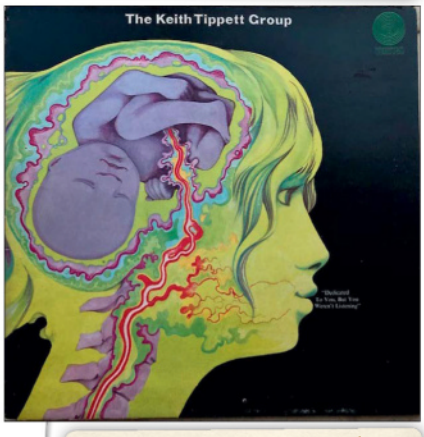
How will you dispose of your collection?
I will give very strict instructions not to give them away. Check the prices in your price guide and put them in our local auctioneers and even keep some: the quality of the 60s and 70s music is so good.

What's your all-time favourite record, regardless of value or rarity?
As for an all-time favourite record I'll have to go back to the 60s and choose Bob Dylan. *The Freewheelin'…* I first heard this album in my mate's flat as a young teenager. His older brothers both loved it and played it when I was there one Sunday morning. After hearing it, I just became a fan of Bob Dylan. All his early albums were so good, the lyrics just grabbed me, and I've been a fan ever since. I must just mention my favourite 7" single: Somethin' Else by Eddie Cochran, a great hook that seems to sum up so many rock music lyrics that, in turn, sum up American youth at that time. Also, Frank Zappa and The Mothers of Invention – *Absolutely Free*, satire at its best.

Stephen has no plans to retire from crate-digging. He concludes: "The next thing I'll do is go to my nearest record shop and order a couple of albums that have just been released and reviewed by your magazine, that I can't get from HMV. Go home and do the washing. Keep on collecting."

Nirvana – *The Adventures Of Simon Simopath* (Island ILP 959, LP, UK, 1967)
Estimated market value: **£300**

Bob Dylan – *The Freewheelin' Bob Dylan* (CBS 4BPG 62193, LP, UK, 1963)
Estimated market value: **£60**



The Keith Tippett Group – *Dedicated To You…* (Vertigo 6360 024, LP, UK, 1971)
Estimated market value: **£175**

Incredible Hog – *Volume 1* (DART, ARTS 65372, LP, UK, 1973)
Estimated market value: **£300**

The Purple Hearts – *Earth And Fire* (Nepantha 6437007, LP, UK, 1971)
Estimated market value: **£1,000**

Linda Hoyle – *Pieces Of Me* (Vertigo 6360 060, LP, UK, 1971)
Estimated market value: **£1,000**

VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

Hear hear: British cross-genre improvisers, Third Ear Band, reflected in the inner gatefold panels of their first album, 1969's *Alchemy*, issued on EMI's Harvest off-shoot

EAR ALL ABOUT IT

The best thing for me about the vinyl revival is that my kids and grandkids find it easier to buy me presents. So it was very nice to receive a copy of the Third Ear Band's *Alchemy* for Christmas. It was, of course, a reissue but a nice copy that took me back more than a few decades when I dropped the needle on it. I have an original copy from 1969, too, and dug it out to play by comparison. It saw a lot of action in the 70s and is only in VG condition today. There are plenty of hairlines on both sides although the sleeve is VG+. Just for fun, could you tell me if my VG original is worth more than my Christmas present?

Mark Kallager via email

The Third Ear Band came together through a process of elimination. The wonderfully named Giant Sun Trolley were active on the live scene in the late 60s, as were Hydrogen Jukebox. The Third Ear Band formed when these two groups combusted. An all-acoustic line-up solidified around Glen Sweeney (percussion), Paul Minns (oboe, recorder), Mel Davis (cello), Dave Tomlin (guitar, violin) and Richard Coff (violin, viola). The interest in Indian music spurred by The Beatles helped the band whose live performances comprised extended acoustic pieces and tapped into ragas and folk.

Their first studio recordings were made under the supervision of composer Ron Geesin for the Standard Music Library some time in 1968. Sweeney, Tomlin, Coff and Minns recorded three tracks: Cosmic Trip, Jason's Trip and Devil's Weed. They were released in 1970 as one side of a library LP (Standard ESL 112, £30) under the name of The National-Balkan Ensemble. By that time, the first Third Ear Band LP had been released. Championed by DJ John Peel, the band were signed to the progressive Harvest label. Their first album, Alchemy, *was recorded at Abbey Road and produced by Peter Jenner of Blackhill Enterprises (Pink Floyd's management). John Peel appeared on the second track on Side Two – Area III – credited with playing Jews Harp which was actually misspelt as "Jaws harp" on the inner gatefold, unless that was meant to be a pun.*

"RELAXED, IMPROVISED MUSIC, DEFYING CATEGORY"

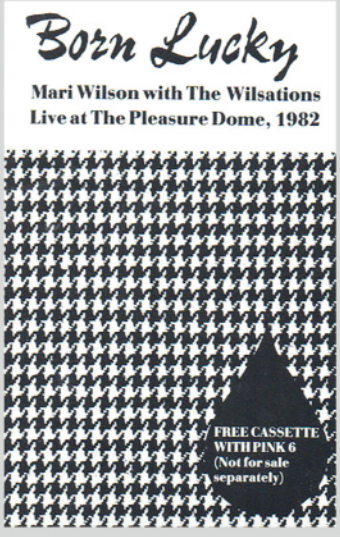
Released in September 1969 (Harvest SHVL 756), the album received mixed reviews, the writer for Gramophone *stating, "They achieve some interesting Oriental sounds during* Alchemy, *but with only a sleeveless advance pressing, I am unable to fathom exactly what it is all about." Even those with the sleeve might have been nonplussed – Glen Sweeney's liner notes tell us, "Because ultimately sound, like the wind, does not exist in a concrete form, it is magic, alchemy..." The album, comprising relaxed, improvised music which defied category, was bought by those who'd seen the band live and who were interested in the underground and experimental classical music scenes of that time. The first pressing can be identified by looking at the labels, which include the text "SOLD IN U.K. SUBJECT TO RESALE PRICE CONDITIONS, SEE PRICE LISTS" on the top left-hand corner. Copies of this pressing are worth in the region of £125 to 150 in Mint condition. From the photos you've sent me, I can sadly confirm that what you own is a second pressing – from 1974 – which does not contain this writing on the labels. The second pressing is worth in the region of £50 in Mint. This re-press was prompted by the release of the third Third Ear Band LP,* Music From Macbeth *(Harvest SHSP 4019, £50), the soundtrack to Roman Polanski's* Macbeth. *The album came in a Roger Dean cover. The national – indeed, international – scope of the film certainly increased the Third Ear Band's audience, leading to the reissue that you own. Since your copy is only in VG condition, with lots of marks on the vinyl, it's probably only worth £15 to £20 to a collector, making it roughly the same price as that Cherry Red/Esoteric reissue from 2019 (PECLECLP 2668, £15).*

MAKING MARI

I have a cassette album by Mari Wilson with The Wilsations called *Born Lucky*. Even in the age of the internet I cannot find out anything about it. Maybe this is because it's a cassette album. The catalogue number is KPINK 7.

Peter Needham via email

Mari Wilson was a delicious, late 50s/early 60s throwback whose debut single Loveman/If That's What You Want was produced by Tot Taylor and issued by CBS subsidiary GTO (GT 274, 1980, £8). After that, all of Wilson's output was released by The Compact Organization – via CBS. Her second single on this subsidiary, Beat The Beat/Glamourpuss (PINK 2, 1982, £1), got to No 59 in the UK and the one after that, Just What I Always Wanted/Woe Woe Woe (PINK 4, £1), went Top 10 in September 1982. The all-important follow-up single, (Beware) Boyfriend/It's Happening (PINK 5, £1), came out in November 1982 and only got to No 51. With Wilson's debut LP – Showpeople *– in the works for early 1983, there was a lot of pressure on the next single which was timed to come out shortly after its release. Therefore, when Cry Me A River/Cry Me A River/Rave (Live Version) (PINK 6, £1) was released it came with a free cassette –* Born Lucky: Mari Wilson With The Wilsations Live At The Pleasure Dome, 1982. *This contained six live tracks conveniently programmed to run on both sides of the cassette. The cassette is now quite scarce and worth £10 to Mari Wilson collectors. It did help the single crack the Top 30 and* Showpeople *(COMP 2, £5) got to No 24 in February 1983. The LP came with an insert for tour merchandise and a Wilson calendar that might have been a nod to Julie London's 1956 LP* Calendar Girl *(London HAU 2038, £30) issued in 1957 in the UK. Incidentally, some of Wilson's European singles were pressed on the London label.*



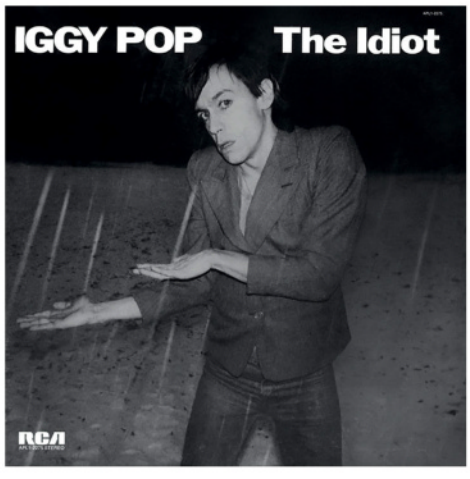
GOT MY TV EYE ON YOU

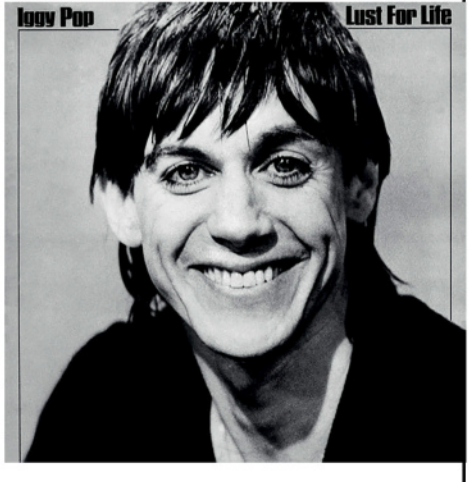
I must congratulate *Record Collector* for their fantastic feature on the recording of *Raw Power* [*RC* 540] as well as the informative interview with Iggy Pop. It was great that you put him on the cover as he looks today rather than doing a *MOJO* and using photos from decades ago. I also enjoyed the discography but did not see a record, that I own, listed. It is a copy of *TV Eye Live* from 1978. My copy has the catalogue number PL 12796 and is a Spanish pressing. There's a price sticker on the reverse from a shop called Disco 2000 but, sadly, time has made the price fade away. Unlike the music. Iggy rules! Now, I'm Gonna… Walk My Dog!

Colin Smith via email

At the start of 1977, RCA UK had severe doubts about the upcoming David Bowie LP, Low. *After all, the second side was electronic instrumentals and there didn't seem to be a hit on the first side at all. To serve notice on the music press, they ran up a promotional one-sided 7" which contained excerpts from the upcoming LP, (BOW 1 E, £1500). Of course, on release in January 1977 not only did* Low *(RCA LP 12030, £70) receive great reviews and get to No 2 in the UK but the single Sound And Vision reached No 3 in February. Better was to come at the end of 1977 when Bowie released his second LP in a year,* Heroes *(RCA PL 12522, £80), which also charted hard.*

While recording both albums, Bowie had been living and working with Iggy Pop and produced the album The Idiot *in the same studios in France and Berlin. When released by RCA in April 1977, Iggy's album (RCA PL 12275, £30) climbed to No 30 in the UK. Better still, when Iggy went on the road to promote* The Idiot, *his live band included Bowie on piano. Like Bowie, Iggy released a second LP in 1977 –* Lust For Life *(RCA LP 12488, £50) – which got to No 28 in the UK in October 1977. Iggy kept soundboard tapes of some of the gigs to promote* The Idiot *and when RCA offered him in the region of $90,000 for a live LP, he went into Hansa Tonstudios in Berlin and sorted out the tracks and a running order for around $5,000! It was then delivered to RCA who released it in all territories in 1978. The album didn't chart in the UK but sold strongly enough for RCA to turn a profit. Your copy, pressed and released in Spain, was part of RCA's Pop push. As for value, a Mint Spanish original is worth in the region of £15.*





SWING THE HEARTACHE

In recent years I've become a big fan of goth rock and have built up a fairly decent collection of singles and albums. One of my favourite bands from the genre are Bauhaus. I've been fortunate enough to see them live on a couple of occasions in the last decade or so. As well as all their original albums and singles I have a record that is not in your excellent price guide. It's *Swing The Heartache – The BBC Sessions*, released in 1989 as part of a 2LP set. The catalogue number is BEGA 103. Do you know more about it?

Paul Darby via email

Bauhaus are one of the most important post-punk bands. Not only did they stamp out the entire goth rock movement with one 12" single – Bela Lugosi's Dead/Boys/Dark Entries (Small Wonder TEENY 2, 1979, £60) – but also demonstrated that there was nothing wrong with wanting it all. Bauhaus quickly built up a dedicated following and, despite opposition from the music press, shot into the independent charts with each subsequent release. Their music was fluid – hard-edged, glam-tinged, experimental – and even flirted with funk with Kick In The Eye. They saw no reason why they couldn't become massive stars like their idols David Bowie and Marc Bolan and still keep an experimental edge to their music.

They did a John Peel session recorded on 4 December 1979, notable for its panache. When they were recording their first album for 4AD in 1980 they could not recreate the feel and ferocity of the version of Double Dare from that initial Peel session. The album release was delayed while the Peel version was cleared for use with the BBC. In The Flat Field *(4AD CAD 13, 1980, £30) kicks off with that track. Moving to 4AD's parent label, Beggars Banquet, the band worked hard to try to break into the singles charts, a determination reflected when their second BBC session was recorded for the Kid Jensen show rather than Peel. As well as recording another session for Peel in 1982, they also recorded again for Jensen. As with Double Dare before it, they could not recreate in the studio the alchemy of the version of Ziggy Stardust they recorded for Jensen, broadcast in July 1982. Consequently, it was this version that was released as a single – with the permission of the BBC – in October 1982 (BEG 83, £5). Their BBC version of Brian Eno's Third Uncle was on the flip. It reached No 15 in the UK.*

The 2LP set, Swing The Heartache, *used to be cheaper than chips but it does appear in the online version of the* Rare Record Price Guide *at £10. That it has never been reissued on vinyl has pushed the price up in recent years to £30 for a Mint set.*

GIVE THE DRUMMER SOME

I picked up a pretty interesting record at a boot sale. It's by Mike Umoh and is on the Duomo label. It appears to have been pressed in Nigeria. The sleeve is really poor and the record is VG – at best. The guy I bought it from said that quite a few people had been interested in it but passed on his price. He wanted £40 for it but settled for £10 as it was near the end of the day! Looking it up on Discogs, it seems rare but will the condition let me down? It really is battered and plays badly with lots of surface noise, pop and crackle.

Jason Furlough via email

Though a lot of ink has been used in magazines and books on all manner of music from rock to reggae, there remains a void when it comes to a lot of the amazing soul, funk, disco and boogie recorded in countries including Nigeria in the 70s and 80s. While Fela Kuti is, rightfully, documented, discovering anything about artists such as Mike Umoh is tough. Umoh was a drummer and I can see that he worked with Bongo Ikwuke's band as well as drumming on the Goldfinger Doe and B.M.S. LP Let's Dance Together *(CAP 007, 1979, £150). Umoh's first solo album,* Honey-Honey, *was issued either in 1979 or 1980 on the Duomo label (DSL 002, £100). Duomo was set up in Lagos in the late 70s by businessman Humphrey Aniakor and hit pay-dirt with its first release, Bassey Black & The Natty Messiah's* Someone To Love *(DSL 001, £100). This soulful disco-funk album apparently sold 100,000 copies in Nigeria and featured Mike Umoh on drums. The record you own is Umoh's second LP,* Getting On Getting Down, *issued in 1981.*

What drives me mad is that on the bottom right-hand corner of the album is a small black bullet point stating: "Including smash hits Shake Your Body, Early in The Morning, Dance To The Disco." Was this a bit of hype or were those tracks really issued as singles by the Duomo label? Sadly, I cannot answer this – most Duomo releases seem to be albums. There was one more Umoh album issued by Duomo – Dreaming *(DSL 014, £200) in 1982.* Dear Mother *followed in 1985 and was the only record ever pressed by Chrismed Record Enterprises (CR 1, £70) which may have been set up by Umoh himself. Those interested in lending their ears to this type of African boogie should check out* Doing It In Lagos (Boogie, Pop & Disco In 1980s Nigeria), *issued in the UK in 2016 (Soundway SNDWLP 087, 2LP, 7", £30). It contains the Umoh track Shake Your Body which is on the LP that you own. Since the vinyl and sleeve of your LP are battered, it's probably only worth in the region of £20-£25. Many of these rare African boogie records are worth a lot of money in Mint but not so much if they're battered and play badly.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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18XL	45	£14.77*
22L	28	£14.45*
50L	80	£20.35*

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Size	36XL	Price inc VAT
1 Bay	5	£295.50*
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3 Bay	15	£561.44*

*Prices correct at the time of going to press (October 2022)

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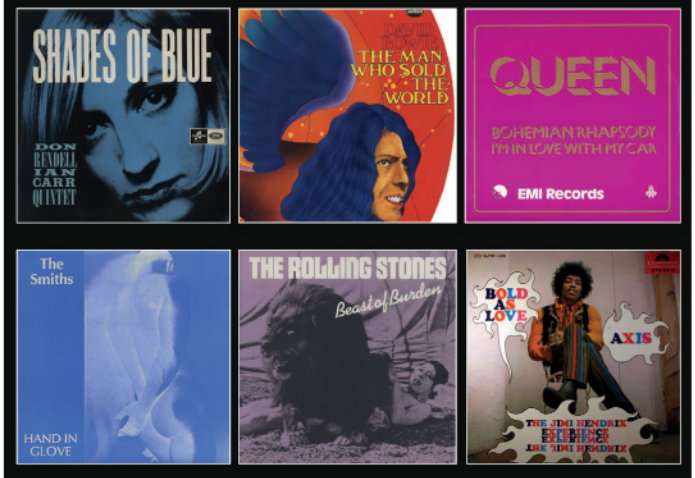

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love

THE OUTSIDES OF THE INSIDES

Joe Matera on the six (or seven) covers of Kate Bush's 1978 classic

One of the biggest selling albums of 1978, Kate Bush's debut *The Kick Inside* was released on 17 February 1978 and peaked at No 3 in the UK. While the now-familiar cover which adorned the English pressing of the album featured Bush on a kite on top of a gigantic eye awash with East Asian flavouring, in other territories alternative covers were used. In fact, six different covers were initially released – a seventh would be added to the list when a Swedish reissue of the album appeared on cassette in 1988 – and it remains the only Bush LP to have been released in a configuration of alternatives. The UK cover was used throughout most markets except for five which were given dedicated alternatives: the USA, Canada, Japan, Uruguay and Yugoslavia.

American Jay Myrdal, who'd previously shot cover photos for albums by Guys And Dolls and would go on to snap sleeves for Toyah and Level 42 among others, was commissioned by EMI to undertake the photo shoot for the UK release [main image, right].

"At the time I was doing a fair bit of work for EMI shooting publicity pictures," Myrdal tells *RC*. "Their art director contacted me and said that a new young singer was releasing her first album and that, while they didn't expect this first album to do a lot, they had great hopes for this artist. I was also told that Kate had her own ideas for the cover and that her dad would be bringing over the prop he had made. It turned out to be a large wooden frame, painted black with a paper backing in the shape of a Chinese kite. We rigged up the kite in the studio and rigged a strong bar which was positioned just in front of the top cross piece. Although I asked, I was not given any information about the background apart from discovering that the single [Wuthering Heights] was to be on black, so I lit and shot it for that.

"When the album came out, I was very disappointed," he admits. "The composite didn't work for me. Pasting the kite shot into the light-yellow background of the whale's eye didn't work because the reflections and shadows, especially on her legs, were all wrong. Had I been aware of this usage I would have changed the background and lit it properly. I only shot this one image with minor variations, one of which was used on the original single cover."

Bush later revealed the concept for the album image was based on a scene from Walt Disney's 1940 film *Pinocchio*, when Jiminy Cricket floats past a whale's eye, using his umbrella.

In the ensuing years, there have been various reports – and some hearsay – as to why the UK cover was not used for every territory. Some have claimed that the "Kite" cover was not loved by those in the marketing department of the label, even though one of the tracks was called Kite, while others have stated the East Asian feel projected a false impression of the music contained within.

"Nobody liked the original UK cover!" English photographer Gered Mankowitz confides to *RC*. Mankowitz, who'd previously shot covers for albums by The Rolling Stones, Jimi Hendrix, and Cliff Richard, was contacted by EMI Records UK after the label's American counterpart rejected Myrdal's cover outright and wanted to shoot an alternative for the US release.

"EMI in the UK felt they had to go with the original cover that Jay shot to please Kate Bush but nobody at the company actually liked it," he reveals. Mankowitz undertook two photo sessions with Bush, one on 24 January 1978, and another on 21 March 1978. Photos selected from both sessions would be used for all the alternative covers released outside the UK.

"I was told that all the other territories wanted an alternative," Mankowitz explains. "In those days it was not uncommon for individual territories to produce their own covers, either for cost reasons or for aesthetic reasons – frequently they felt an alternative image would appeal more to their market."

For the January session, Mankowitz shot Bush in several poses – dressed in a pink leotard; then a green leotard; then in a portrait pose, holding her head with her hands. In the March session, poses included Bush in jeans and red socks inside a makeshift wooden box and then dancing in a white dress.

The "box" session, as it has become known, yielded photos that would be used for the covers to the US and Canadian reissues. Photos from the same session would also grace the covers of the Uruguay pressing and the Yugoslavia pressing. For the Japanese pressing, though, EMI revisited Mankowitz's first session with Bush in January 1978, selecting a head shot photo of Bush in the pink leotard as the official album cover.

Here are the seven covers in more detail:

MYRDAL KITE

(EMI EMC 3223, LP, UK 1978) **£18**
(EMI EMCP 3223, picture disc, LP, UK, 1979) **£110**
(EMI EMCP 3223, picture disc second edition, LP, UK) **£80**

The best-known and most widely used cover, featuring the image of Bush on a kite positioned within the eyeball of a whale and with Chinese-style lettering. The UK pressing of the album was released twice: first, in standard vinyl format with fully laminated sleeve; and second, as a picture disc in two limited editions. Each of the limited editions came with stickers on the front cover: the first edition featured a circular sticker with the text, "Limited Edition Picture Disc", while the second edition featured the exact same text but in an oval-shaped sticker. It was reputed that only 3,000 copies of the limited-edition picture discs were pressed. The original UK release was later reissued on EMI's Fame label in 1988.

MANKOWITZ HEAD/ HANDS PORTRAIT

(Harvest SW 11761, LP, US, 1978) **£25**
(Harvest SW 11761, LP, Canada, 1978) **£25**

The cover image on both pressings features Bush in portrait pose with her hands holding her head, emphasising her facial features. This photo was from the January 1978 session. The first pressing was issued on Harvest Records and released in March 1978 but was withdrawn four months later and reissued in July 1978 on the EMI America label with... (*see top left of opposite page*)...

MANKOWITZ BOX

(EMI America SW 17003, LP, US, 1978) **£35**

… Bush clad in blue jeans and knee-high socks sat inside a wooden box, taken from the second Mankowitz shoot from March 1978.

BLACK-AND-WHITE MANKOWITZ HEAD SHOT

(EMI SLPE 500750, LP, Uruguay, 1978) **£380**

This cover features a black-and-white portrait of Bush with her name and the title in large, bold capital lettering across the top. The album comes inserted in a plastic cover. And though it has a very low-quality feel to it, this pressing is the rarest and hardest to find. It's worth noting that nearly all the different versions of the album cover feature the same back sleeve as the original UK pressing. Yet the Uruguay pressing has the song titles written in both Spanish and English on the back cover jacket printed against a plain white background.

MANKOWITZ WHITE DRESS

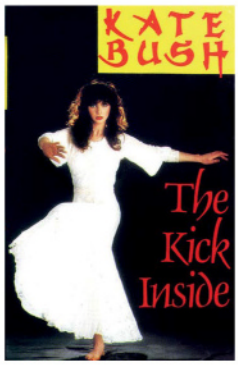
(Jugoton LSEMI 70870, LP, Yugoslavia, 1978) **£50**

Released in June 1978, this pressing features Bush in a portrait pose from the torso up, clad in a white dress. The image is lined by a square border. The back cover mistakenly credits the photo to Jay Myrdal instead of Gered Mankowitz. This is due to the credit text simply being lifted from the original UK release without being checked. Like the Uruguay pressing, the Yugoslavian release is hard to find.

MANKOWITZ PINK LEOTARD

(EMI EMS 81042, LP, Japan, 1978) **£40**

The Japanese cover, with lettering that matches the pink of the leotard, was issued twice. The first pressing, from May 1978, has a black Obi-Strip with pink Japanese text placed vertically along the spine area of the front cover. The reissue from 1984 has the Obi-Strip in white and blue and placed horizontally along the top edge with a portion of the Obi text stating "Break Out 2000" in English. Its placement causes the top part of Bush's head to be covered.



BONUS: MANKOWITZ WHITE DRESS DANCE

(EMI CMC 1049, cassette, Sweden, 1988) **£16**

While Sweden's original first pressing was similar to the UK's, this cassette-only reissue came a decade later. The cover features Bush in a full-body shot, clothed in a white dress and striking a dance-like pose. It was taken from same session as the image used for the Yugoslavian pressing. According to Mankowitz, the series of shots of Bush dancing in the white dress were taken because EMI didn't have any stills from the original Wuthering Heights video, and so asked him to recreate it in his studio, where the track was played while Bush danced. The release came in a clear cassette shell, with the labels printed in blue directly on the plastic casing.

Gered Mankowitz: www.mankowitz.com
Jay Myrdal: www.myrdal.com
The current edition of* The Kick Inside *is the James Guthrie 2018 remaster (Parlophone/Fish People 0190295593919, LP), £21.99

Vintage Vinyl

A regular look at record shops from the past

No 3: Ding Dong, Arnhem, the Netherlands

If there's one record store I'd love to revisit, it would be Ding Dong. In an inconspicuous building at the Broekstraat in the city of Arnhem, Ding Dong thrived in the early 80s, selling fanzines, records and cassettes aplenty. All this, provided you could find the place, an endeavour not made easy by its discreet front door. Only on close inspection was it recognisable as an actual shop.

Once inside, you'd have to get on friendly terms with its in-crowd and, manning or rather womanning the counter, Ignit Bekken. At Ding Dong, shopkeeping didn't necessarily come with free friendliness towards customers. Ignit did, however, enjoy a certain credit with customers for hosting *Spleen*, a Dutch national radio show feeding the nation's hunger for everything DIY, experimental and (far) beyond. With her then-partner Ed van Kasteren, nicknamed Ed van Kaye (also former frontman of The Monomen), she formed the naïve alt-pop duo, Van Kaye+Ignit.

Ding Dong started life in 1980 as the cassette label Ding Dong Disk – adopting cool marketing slogans such as: "It don't mean a Ding if it ain't got that Dong." The label released fine bedroom-electronic cassettes and records in the early years of the decade. Artists such as Portion Control, The Legendary Pink Dots, Bene Gesserit and André de Saint-Obin all found a sympathetic home there. The label was also responsible for several classic compilation cassettes, including the double c60 *Film Noir* and *Oscar's Christmas Carols*. These came in exquisite, handmade packaging, overspending the budget and making sure profits were either low or non-existent. Ding Dong began selling them in their bricks-and-mortar shop in Arnhem, which I used to visit every Saturday, checking out the sales bin for items I could afford on my meagre pocket money. The shop was small, and the stock not that big, either. But where else to purchase, or at least look at, cassettes and vinyl by experimental legends Nurse With Wound, SPK, The Residents and Throbbing Gristle? I'd chat with Ignit, listen to unlistenable music blasting from the speakers and look at the posters. Heaven!

In the mid-80s, the international tape scene slowly fell apart; experimental bands dumped their "difficult" members, bought programmable synthesizers, were picked up by commercial labels and became famous – many of them, anyway. Consequently, Ding Dong stopped releasing music in late 1986, a victim of that popularisation of experimental music. What remains is my small but historically important collection of Ding Dong releases and a picture (above) of the shop I took in the 80s.

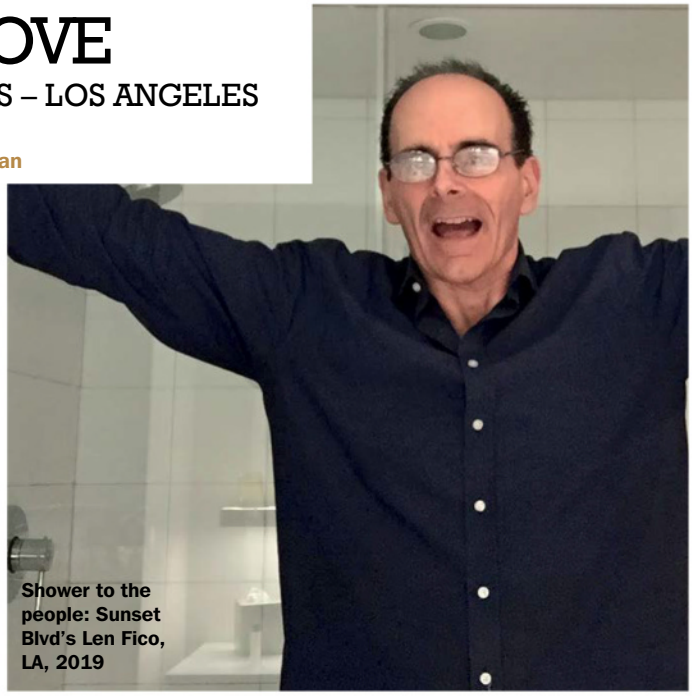
Freek Kinkelaar

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to paul.lester@metropolis.co.uk

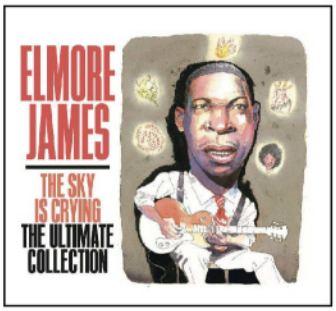
LABEL OF LOVE

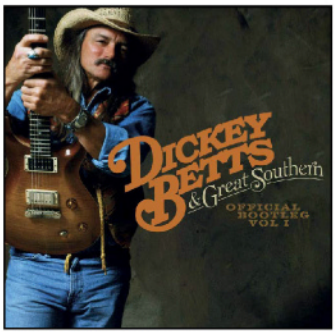
SUNSET BLVD RECORDS – LOS ANGELES

Q&A **Label boss:** Len Fico
Interview: Charles Donovan



Shower to the people: Sunset Blvd's Len Fico, LA, 2019





Where are you based, what do you, do and why?
New York and Los Angeles. I've been an independent label owner since 1994, and why? The prosaic answer is I love music. The accurate answer is, I "aged out" of major label employment and craved autonomy.

Why the name?
Our offices have been on Sunset Blvd for the past 22 years. I equate the modern record business with Sunset Blvd. A million legends were born on this strip. From 9000 Sunset all the way to downtown Los Angeles you can reach out and grab culturally shattering events emanating from "three chords and a guitar".

When did you launch it and how have things changed since?
When we launched, file-sharing was just beginning to encroach on the business, then came mp3.com and iTunes. It was devastating. We managed to survive and relearn the business, though it was a huge financial setback. On a more tangible level, I can remember 21 years ago driving with Ian Hunter cross-country promoting his *Rant* disc, stopping in at radio, retail and television. Now we can all stay home and do things via Zoom.

What were your influences?
Stiff Records was inspirational. Great A&R and they brought humour to a humourless business. NWA – especially Eazy-E who successfully promoted West Coast rap and gangsta rap and the formation of Ruthless Records out of his garage. I remember running into Eazy-E at Staples [an office supply retailer] in the San Fernando Valley. Here was one of the most successful people in the music business buying paper and office supplies on a Sunday afternoon, very self-effacing. That's inspirational.

Who are your competitors?
There are so many great labels out there: Soul Jazz, Resonance, Light In The Attic, Rough Trade, Yep Roc, but none is really our competitor. They just set the pace in terms of style, content and creativity. We're in competition with ourselves.

Any advice for someone who wants to start their own label?
Be fiscally alert. Always put a 20-25 per cent contingency fund in your budgets. This is not excessive. Everything goes over budget. The unexpected (like a pandemic) will always happen. Marketing and promotion will always cost more than you anticipate. Over the past 30 years we've seen a lot of labels come and go – some massively funded, most underfunded with overly ambitious plans. This is a fun industry, but it is still a business. Play this like chess, imagine the next five moves.

What's been your highest high?
Meeting Prince and having the opportunity to sign him to Island. Which by the way, Chris Blackwell didn't approve. In all fairness to Chris, whose success is unparalleled, everyone thought Prince was over [1993]. Prince asked me to sit next to him at the piano and proceeded to play me all his new songs. He gave me a lecture on the future of the music industry and his predictions about the Internet altering the business were spot on.

… And your lowest low?
Early on in the history of SUNSET BLVD Mach 1, we signed an idol of mine and we were successful in bringing back his career. Once we solidified his return, he took a big money deal with another label. Lesson fucking learned: get an option for a second album and third record.

What album, from any period, do you wish you could have released – and why?
Dirty Mind. It was the "big bang" of the 80s. It worked on so many levels; it set the pace for Prince's career and everyone followed. It probably single-handedly pulled disco out of its death spiral. But it is also funk, new wave, rock. It's wrapped in sexual ambiguity and purposeful titillation and visually built on what Bowie accomplished in the 70s.

Who would be your dream reissue?
Working with Ray Davies on a Kinks expanded package of rarities, demos etc is a dream. I have come close to that dream a couple of times. A Ryuichi Sakamoto collection. I don't believe there has ever been a comprehensive hits/rarities collection of New York '76 to '82. There are a lot of gems from that era.

How do you plan what to reissue?
"Previously Unreleased" is my mantra. Sometimes it is to right an egregious wrong, like our Doug Fieger *Forever Together* 3CD collection. Most know Doug as the leader of The Knack and for My Sharona. He was much more, a pop genius. We dug deep for unreleased gems by The Knack and also focused on Doug's solo excursions. We wanted to say, "Hey, this guy should not be defined by one song."

Where would a newcomer start with your label?
Our most recent release, The Smithereens' *The Lost Album*. I never knew this album existed until Jim Babjak, their guitarist, brought it up one day. And now it's out and the fans are excited. If you're a blues fan, our releases by Lightnin' Hopkins and Sonny Terry & Brownie McGhee have the "hits" but a heavy helping of unreleased revelatory songs. I am trying to bring more attention to blues artists like Mance Lipscomb and Rev Gary Davis. The Mick Taylor & Carla Olson collaborations are also wonderful. Both artists are so underrated.

And what can long-time fans look forward to?
New album from Peter Case, a collection by an amazingly successful but underexposed singer/songwriter, Danny O'Keefe, and a previously unreleased 3CD collection from Dexter Gordon. Tip o' the iceberg.

HIGHLIGHTS FROM SUNSET BLVD

08/18	SBR 7933	GENE CLARK/CARLA OLSON	**So Rebellious A Lover** (LP + bonus 7", 1,100 copies, blue vinyl, remastered from original tapes)
09/19	SBR 7947	ELMORE JAMES	**The Sky Is Crying: The Ultimate Collection** (CD, also issued on vinyl as LPSBR 7954)
11/19	SBR 7929	THE SMITHEREENS	**Covers** (CD, previously unreleased album from 1993)
02/21	SBR 7993	LIGHTNIN' HOPKINS	**The King Of Dowling Street: A Retrospective** (3CD, 12 previously unreleased tracks, 20 previously unreleased on CD)
03/21	SBR 7994 X	STÉPHANE GREPPELLI	**From Paris With Love** (3CD, 17 previously unreleased tracks, 20 tracks first time on CD)
04/21	SBR 7997	DICKEY BETTS	**Official Bootleg Volume 1** (2CD, liner notes by Wade Tatangelo)
09/21	SBR 7003	MARSHALL CRENSHAW	**The Wild Exciting Sound Of Marshall Crenshaw In The 20th And 21st Century** (2CD, compiled by Marshall Crenshaw)
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MOST Wanted

From Minis to Trabants to psychedelic elevators, Paul Rigby spares no expense in his search for quality collectables, this month

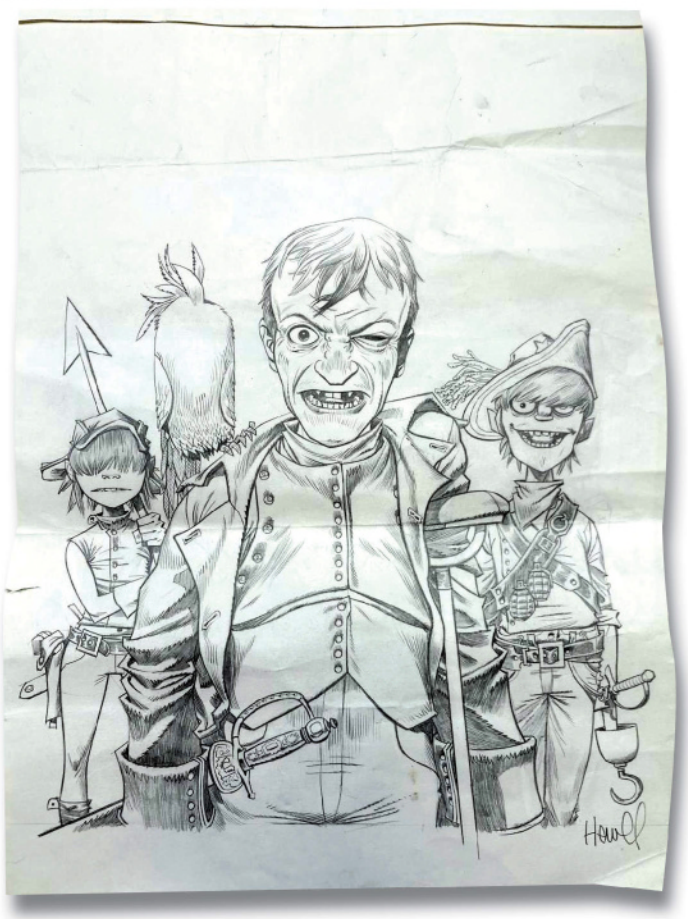
Now includes Whole Love Of Lots

U2 CAR £6,000
A 1987 Trabant P 601 L, owned and used by Universal Music as part of the promotional campaign for the 20th anniversary of U2's album, *Achtung Baby*, in 2011. One of six promo cars used in the campaign.
Supplied by Omega Auctions

JOHN LENNON Keys £4,100
Not Lennon's Radford Mini car but… the *keys* from Lennon's Radford Mini car. So close. LGF696D was driven by Lennon during the late 60s, originally bought from Brydor Cars, an automobile business owned by? Brian Epstein. Fingers in pies, folks. Fingers in pies.
Supplied by Omega Auctions

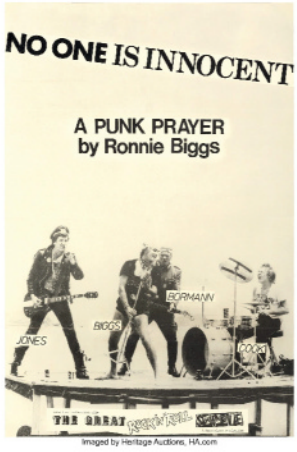
THE BEATLES Poster $840
For the 1964 film, *A Hard Day's Night*, this is the Italian promotional poster. Although Ringo is finding the whole experience particularly uncomfortable.
Supplied by Heritage Auctions

THE FALL/GORILLAZ Drawing £3,400
The late Mr. Smith as drawn by Gorillaz man Jamie Hewlett depicting Mark E. Smith with other members of Gorillaz. Hewlett connecting with the inner Smith, there.
Supplied by Omega Auctions



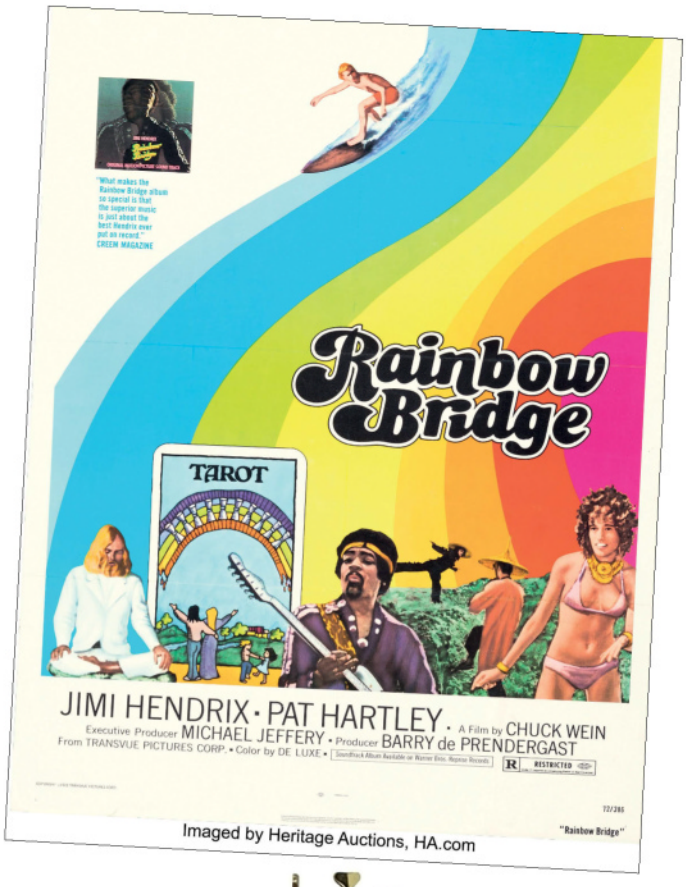
FLEETWOOD MAC Balls $128,000
Remember the *Rumours* sleeve? Mick Fleetwood's dangly balls? Well, those. Wooden with leather cords, they originally derive from a forgotten club's lavatory. As Mick once said, "Born with them, leave with them." **Supplied by Julien's Auctions**

SEX PISTOLS Poster $360
For the 1978, three-minute Virgin single, No One is Innocent (A Punk Prayer by Ronald Biggs) with My Way on the flip, taken from *The Great Rock 'n' Roll Swindle* (1980). Note the poster states A Punk Prayer by Ronnie Biggs. **Supplied by Heritage Auctions**



FLEETWOOD MAC Dress $56,250
As worn by the late Christine McVie on the rear of the *Rumours* LP sleeve. For fashion fans? McVie accessorised the dress with a black floral headscarf, chunky belt and silver chain necklace. **Supplied by Julien's Auctions**

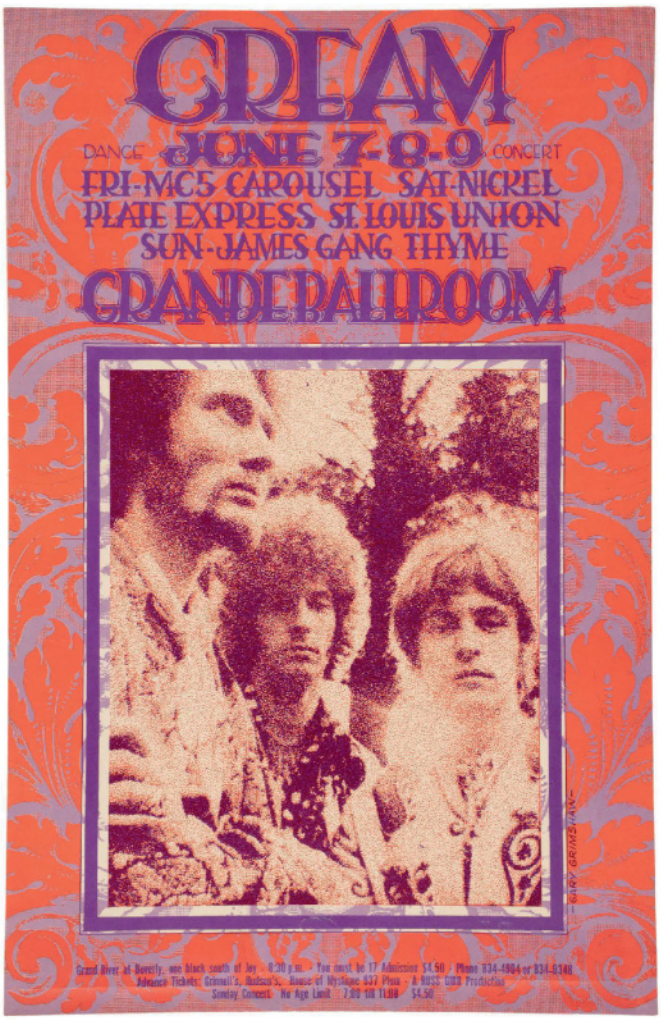
JIMI HENDRIX Poster $360
From 1971, Jimi Hendrix stars in this psychedelic outing about young people looking to expand their consciousness in Hawaii. So not Milton Keynes, then? **Supplied by Heritage Auctions**



THE WHO Poster £275
For the US soundtrack, from 1979 and, on Brighton beach, four Jimmys (Jimmies?). All played by Phil Daniels. **Supplied by MEM**

FLEETWOOD MAC Guitar £100,000
An Alembic Series 1 fretless bass made for John McVie and used from 1976-1980, including on the *Rumours* album. That bass riff on The Chain? This very guitar. **Supplied by Julien's Auctions**

CREAM Poster $2,930
For a concert at Grande Ballroom in Detroit, MI. Designed by Gary Grimshaw, this concert was part of the tour in support of Cream's 1967 album *Disraeli Gears.* **Supplied by Hake's Auctions**



THE BEATLES Ticket $11,779
This is seen as the highest graded example in existence, in terms of condition. **Supplied by Hake's Auctions**

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This month's big scorers online

THE DAMNED Smash It Up (Abbey Road no cat no) £3,877
A 7", 1979 acetate with Burglar on the flip. (eBay item number: 304625978820) **Supplied by eBay**

THE BEATLES Ask Me Why (Vee-Jay EP 1 903) £3,478
Presented in promo sleeve, released in 1964. (eBay item number: 374355394082) **Supplied by eBay**

SOUL PERSUASION Play it Cool (Lounge 7001) £3,206
Smooth soul with Hey World on the flip. (eBay item number: 334569608096) **Supplied by eBay**

THE WHO *Complete* (Universal POCP 9194 POCP 9212/13) £145
Twelve-album, Japanese CD reissues in mini-LP sleeves plus obi strips, inserts and binder. (eBay item number: 234771167964) **Supplied by eBay**

QUEEN Bohemian Rhapsody (Max 049) £350
Turkish 7" with Sweet Lady on the flip and misprint on rear sleeve. **Supplied by Discogs**

GENESIS *The Lamb Lies Down on Broadway* (Classic SD 2 041) $223
Reissue from 2001 via the now defunct US-based Classic label on 200gm vinyl. **Supplied by Discogs**

THE 13TH FLOOR ELEVATORS *The Psychedelic Sounds Of The 13th Floor Elevators* (International Artists IA LP 1) $4,550
Early psychedelia from 1966. **Supplied by Popsike**

GUIDED BY VOICES *Propeller* (Rockathon no car no) $3,551
Handmade release from 1992, limited to 500 copies. **Supplied by Popsike**

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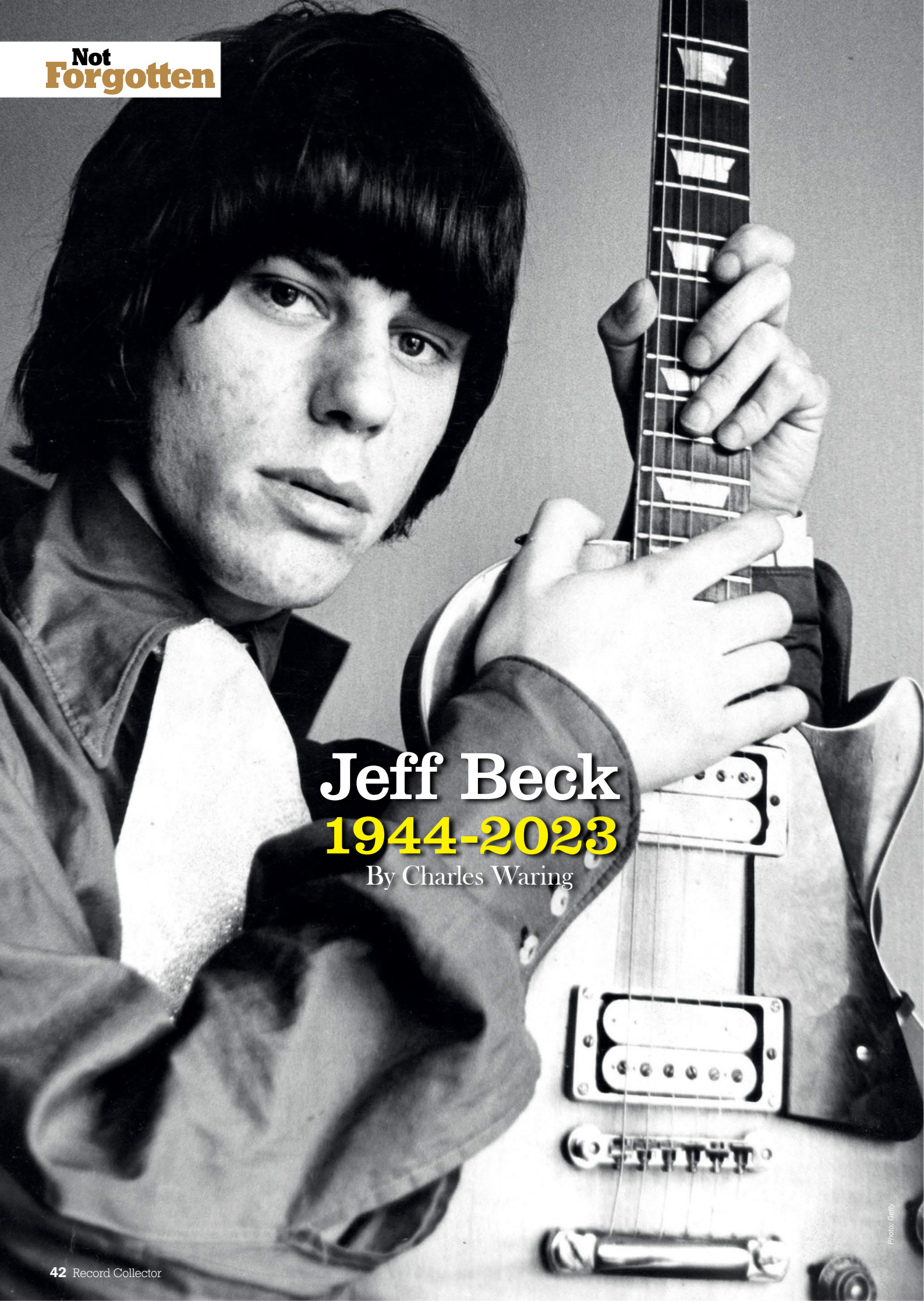


Jeff Beck
1944-2023

By Charles Waring

Photo: Getty

Often described as "the guitarist's guitarist", Jeff Beck was a sonic alchemist ahead of his time. Not only did he help develop the blueprint for rock guitar with his innovative use of distortion and feedback but he also played a pivotal role at several key inflection points in pop history: first with The Yardbirds during the mid-60s British blues-rock boom, then later with The Jeff Beck Group, which laid the groundwork for heavy metal; and then in the mid-70s, when as a fully-fledged solo artist, he became a leading light of the jazz-funk fusion movement.

Beck brought a new, intensely virtuosic mindset to the electric guitar, redefining the instrument's expressive capabilities by creating an ecosystem composed of various effects pedals and gadgets, which offered him a broad orchestral palette of tone colours. Another crucial part of his musical armoury was the "whammy bar" (or tremolo arm), from which he conjured an array of sounds, ranging from delicate ethereal tones to the sonic equivalent of a plane swooping in a crash dive.

Beck was also one of the first guitarists to harness the creative potential of feedback. "That came as an accident," he confessed to *Ultimate Rock* in 2022. "We [The Yardbirds] played larger venues, 'round about '64-'65 and the PA was inadequate. So, we cranked up the level and then found out that feedback would happen." Beck's unerring ability to sculpt coherent melodies by controlling feedback impressed Queen's Brian May, who witnessed The Yardbirds live: "I remember seeing him put the guitar down, make it feed back, and play a whole tune without even touching the fingerboard."

If anyone had told Beck's parents in the early 50s that he was destined to become a musician of considerable stature, they would have probably laughed and shaken their heads with a sense of bemused incredulity. That's because young Geoffrey Arnold Beck had shown little aptitude for playing a musical instrument during his early years in Wallington, Surrey. True, he was born into a family where music was deeply appreciated and playing an instrument was actively encouraged – his mother and older sister played classical piano, and his father listened to jazz – but after failing to get to grips with the violin, and then the piano, followed by the cello and even, briefly, the drums, young Jeff seemed to lack both the ability and appetite for making music.

But when he was seven, he heard electric guitar pioneer Les Paul and his wife Mary's recording of How High The Moon. Paul's dazzling fretboard wizardry ignited young Beck's imagination. "He played so many notes," Beck later recalled. "It was a sound that was new, unlike anything before it."

After his parents refused to buy him a guitar, Beck made his own using a cigar box and a rubber band. Though it was a poor substitute for the real thing, it allowed him to dream and eventually, a friend lent him a proper guitar. Though it only had two strings, it opened up a whole world of sonic possibilities. "When I first picked up that guitar, I thought this was the instrument that was made for me," he said.

Unlike the other instruments he had tried, Beck instantly felt an affinity with the guitar, which he practised with religious fervour, his hunger to explore it fed by his passion for rock'n'roll. In the early 60s, he joined a succession of semi-pro bands and then cut a single with Screaming Lord Sutch & The Savages before joining The Tridents. By this time, he was already noted for his distinctive, blues-inflected style and his use of effects, in particular a Binson Echorec, a device which could produce an astonishing range of delay and reverb sounds.

Beck's sonic sorcery combined with his fleet-of-finger technique made him stand out from other guitarists. This led the British R&B group The Yardbirds to recruit him as Eric Clapton's replacement in March 1965 on the recommendation of fellow guitarist Jimmy Page. Beck's futuristic effects-laden sound transformed the band; his novel approach was epitomised by his distorted, fuzzbox effect on their UK No 2 hit Heart Full Of Soul. With Beck on board, the band hit a purple commercial patch but, in late '66, he quit in the middle of a stressful US tour.

The following year he launched a solo career with the Mickie Most-helmed single, Hi-Ho Silver Lining, which hit No 14 on the UK charts; Beck claimed he only earned £40 in royalties from it, later likening its perennial popularity to "having a pink toilet seat hanging round my neck for the rest of my fucking life".

The track's B-side, the uplifting instrumental Beck's Bolero, was more indicative of Beck's new musical direction with its soaring, effects-treated guitar lines and psychedelic overtones. It later appeared on his first solo LP, 1968's *Truth*, which featured a young Rod Stewart on vocals and Ronnie Wood on bass; they would become an integral part of The Jeff Beck Group, working as part of his band on 1969's *Beck-Ola*, whose widescreen blues sound sowed the seeds for the birth of heavy rock.

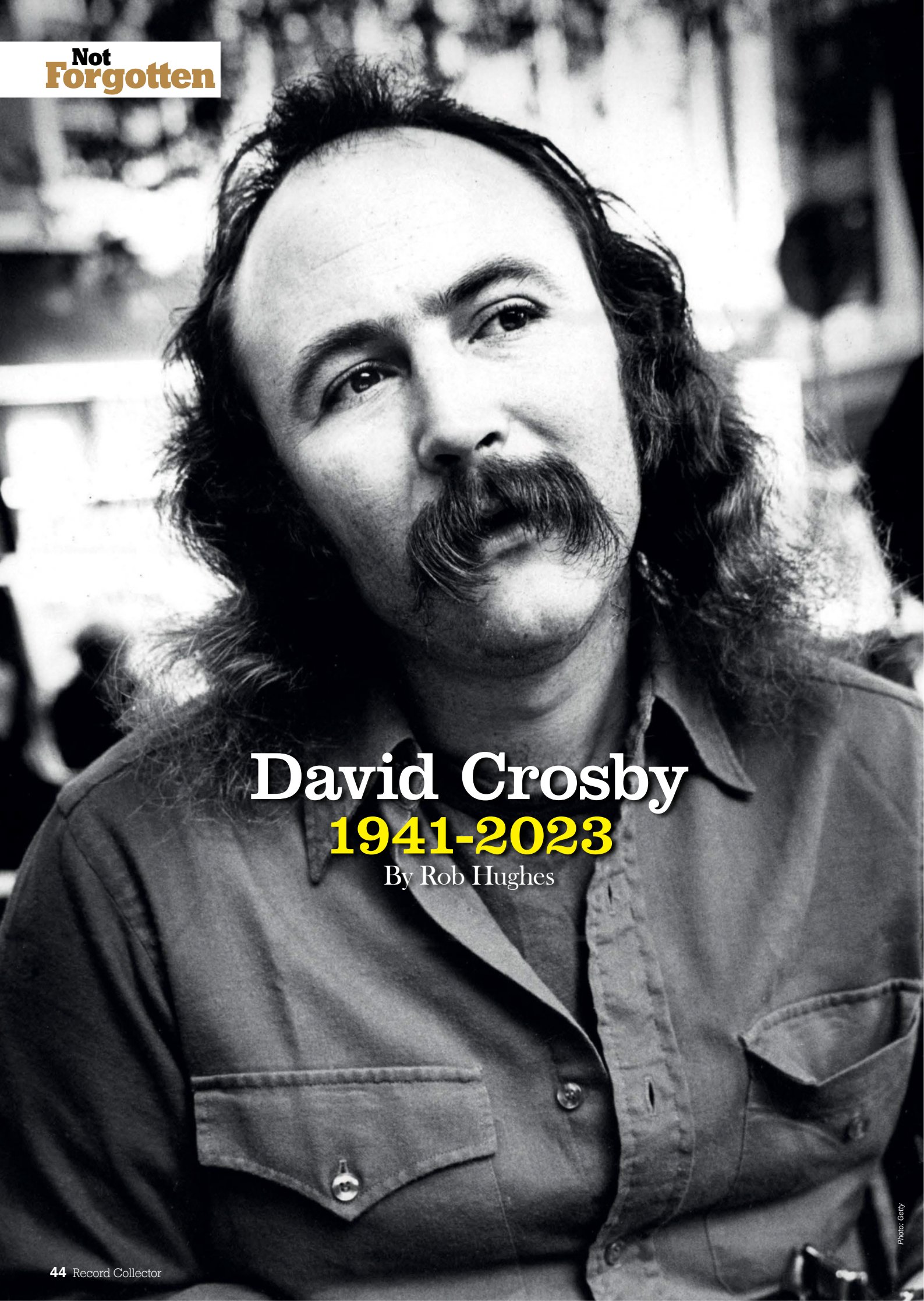
After the band broke up when Stewart and Wood left to form the Faces, Beck put together a new version of The Jeff Beck Group, releasing two albums: 1971's *Rough And Ready* and '72's *Jeff Beck Group*, which with their soul and jazz elements marked a new step forward for the guitarist. In 1973, he formed a hard-rock supergroup with ex-Vanilla Fudge members bassist Tim Bogert and drummer Carmine Appice, but the volatile trio was short-lived and, in 1975, increasingly influenced by jazz and funk, Beck went into the studio with Beatles producer George Martin to record his first all-instrumental album, *Blow By Blow*. That record and its follow-up, *Wired*, went platinum in the US; more significantly, it marked Beck's advance into fusion territory with more intricate playing over complex chords and rhythms.

The 80s saw Beck continue along a fusion-esque techno-rock path and although he only released three albums during that decade, one of them, *Flash*, earned a Grammy – the first of eight in his career – for the track Escape. In the 90s, Beck continued to add to his Grammys tally via his sporadic solo work but was also in demand as a sideman, recording with Jon Bon Jovi, Kate Bush and Roger Waters. In the first two decades of the 21st century, Beck continued to explore new ground; in 2010, he offered a surprising take on Puccini's opera aria, Nessun Dorma, from his triple Grammy-winning album *Emotion And Commotion*.

His final solo studio album, 2016's *Loud Hailer*, with its fiery socio-political rhetoric and conspiracy theory themes, confirmed his status as a maverick. Though some questioned the rationale behind releasing such a polemical album, no one could doubt the brilliance of his guitar playing, which continued to push boundaries. Just how good he still sounded in his seventies was made abundantly clear by the exquisite playing on his last recording, *18*, his 2022 collaboration with troubled movie star Johnny Depp.

JUST HOW GOOD HE SOUNDED IN HIS SEVENTIES WAS MADE CLEAR BY HIS LAST ALBUM, *18*

Beck may have seemed the archetypal rock god thanks to his dress sense and onstage flamboyance, but away from the spotlight, he was self-effacing; a vegetarian who eschewed rock star excesses, whose only vice was a passion for hot rod cars. His musical DNA is scattered far and wide; we still can sense his presence, embodied in the granite riffs, the bluesy string bends and the flashy whammy bar pyrotechnics of many guitar slingers who idolised him and followed in his trailblazing wake; from Joe Satriani and Slash to Eddie Van Halen, Brian May, Joe Perry and many more. His legacy is alive and well.



David Crosby
1941-2023

By Rob Hughes

Photo: Getty

David Crosby lost count of the number of second chances he was given. Hard drugs and alcohol addiction nearly killed him during the 80s; he did time in a Texan prison, suffered multiple heart attacks, went bankrupt, underwent a life-saving liver transplant and, later on, became diabetic. Yet none of this seemed to crush his spirit. For many, Crosby was the quintessential rock'n'roll survivor, a shatterproof force as durable as the extraordinary body of music that now serves as his legacy.

As befits such a life of high drama, Crosby approached everything at full tilt. The son of Hollywood cinematographer Floyd Crosby, he quit college to follow his musical ambitions, charging between Los Angeles, Chicago and Greenwich Village as an aspiring folkie in the early 60s. His path into The Byrds was self-directed. He simply gatecrashed a rehearsal between Jim McGuinn and Gene Clark one night at L.A.'s Troubadour by laying a harmony over the top. Having met the headstrong Crosby a few years earlier on the circuit, McGuinn was wary. But there was no doubting his harmonising brilliance, likened by mentor and producer Jim Dickson to "a low note on a flute". Soon expanding into a five-piece, with Crosby on rhythm guitar, The Byrds were airborne.

His ascent to stardom was steep. The band hit big immediately with a cover of Dylan's Mr Tambourine Man, which topped the singles charts here and in the States during the summer of 1965, introducing West Coast folk-rock to the mainstream. The honeymoon lasted a couple of years, before Crosby's ongoing demand for a greater share of the creative spoils reached tipping point during the recording of *The Notorious Byrd Brothers*. By October '67 he'd been booted out.

His ignominious exit from The Byrds may or may not have been deserved. Yet his contributions were telling. Despite being conceived by Gene Clark and expertly decorated by Roger McGuinn's 12-string guitar, Eight Miles High was initiated by Crosby's love of John Coltrane and Ravi Shankar, its dizzy experimental air and Eastern drones expanding the remit of 60s pop. Crosby's outwardly cocky demeanour belied a songwriting sensibility rooted in the subtle modulations of jazz, while his innate curiosity caught the changing currents of the times. Everybody's Been Burned and the sensual Renaissance Fair came from opposite ends of the cultural spectrum, from dashed promise to psychedelic nirvana. And while the magnificent Lady Friend was the greatest hit The Byrds never had, languorous ballad Triad was Crosby's own vision of the hippie dream, evoking the lubricious spirit of free love that he was enjoying in his Beverly Glen Canyon home.

But he found his true calling alongside Stephen Stills and Graham Nash. Another volatile combination, Crosby, Stills & Nash nevertheless produced some of the most rapturous music of the late 60s and early 70s. "One of the things about being in The Byrds was that they didn't think that much of my writing," Crosby told *Record Collector* in 2018. "But when I started writing things like Guinnevere I began to hit my stride. That's when CSN was just getting started."

The ravishing Guinnevere was a highlight of CSN's 1969 debut, along with Long Time Gone and the post-apocalyptic Wooden Ships, co-written with Stills and Jefferson Airplane's Paul Kantner. As they morphed into a quartet with the addition of Neil Young, CSNY became synonymous with the Woodstock generation – socio-political longhairs negotiating a divisive age. Crosby, the born rebel, was its defining symbol. Photographer Henry Diltz captured it for posterity in his famous shot of Crosby in a Midwestern hotel room in 1970, a stuffed American flag pistol pressed into the side of his own head while pulling on a spliff with his other hand.

CSNY were marked by fights and fallouts, outsized egos and druggy excess. But the music, particularly on 1970's *Déjà Vu* – named after Crosby's skittery jazz-folk confection of the same name – was often sublime. "The soul of CSNY, David's voice and energy were at the heart of our band," wrote Young on Crosby's passing. "His great songs stood for what we believed in…" Stills pitched in, too, with a little poetic flourish: "His harmonic sensibilities were nothing short of genius. The glue that held us together as our vocals soared, like Icarus, towards the sun."

As CSNY parted ways for the first (but not last) time, Crosby threw himself into solo work, debuting with 1971's matchless *If I Could Only Remember My Name*. His girlfriend had died in a car wreck, leaving him to channel his grief and pain into harmony-rich songs that shimmered between layered acoustic folk, soul-jazz and muted rock. His famous friends turned up in droves to help out, too. "I was reaching for that warm hippie glow," said Crosby, "as if there's a fire in the fireplace and at least one of the people in the room is naked."

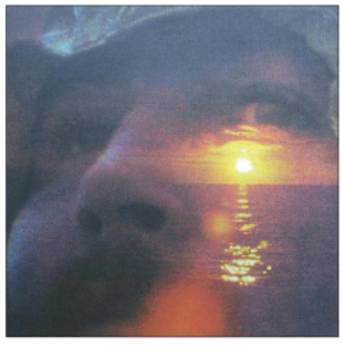
Crosby's solo career was put on hold while CSNY packed out stadiums in the 70s. And whenever the inevitable bickering began, there were factions to fall into. Crosby and Nash remained tight, recording and touring as a duo. And while various permutations of CSNY moved through a fitful 80s and 90s, Crosby's creative urges became consumed by his addictions: booze, cocaine, heroin. Drugs and weapons charges landed him in jail in the mid-80s. A self-confessed screw-up and his own fiercest critic, he went broke and nearly lost everything. Phil Collins funded a liver transplant in 1994. By the turn of the millennium, Crosby was just thankful to still be alive.

He seemed content to spend his remaining time on the road, either with Nash, CPR (featuring his son James Raymond) or CSN(Y). But nobody predicted Crosby's second coming, one that began with 2014's *Croz*, his first solo outing in 21 years. He sounded rejuvenated, his voice still a thing of supple wonder, framed by thoughtful, jazzy arrangements. Critical reception was encouraging, too. His Indian summer continued with another three albums in as many years (*Lighthouse, Sky Trails* and *Here If You Listen*), a positively prolific output by Crosby's standards. "I only have a certain amount of time left," he explained to *Record Collector*. "And I can only make one kind of contribution to the world – making music. Because music's a lifting force."

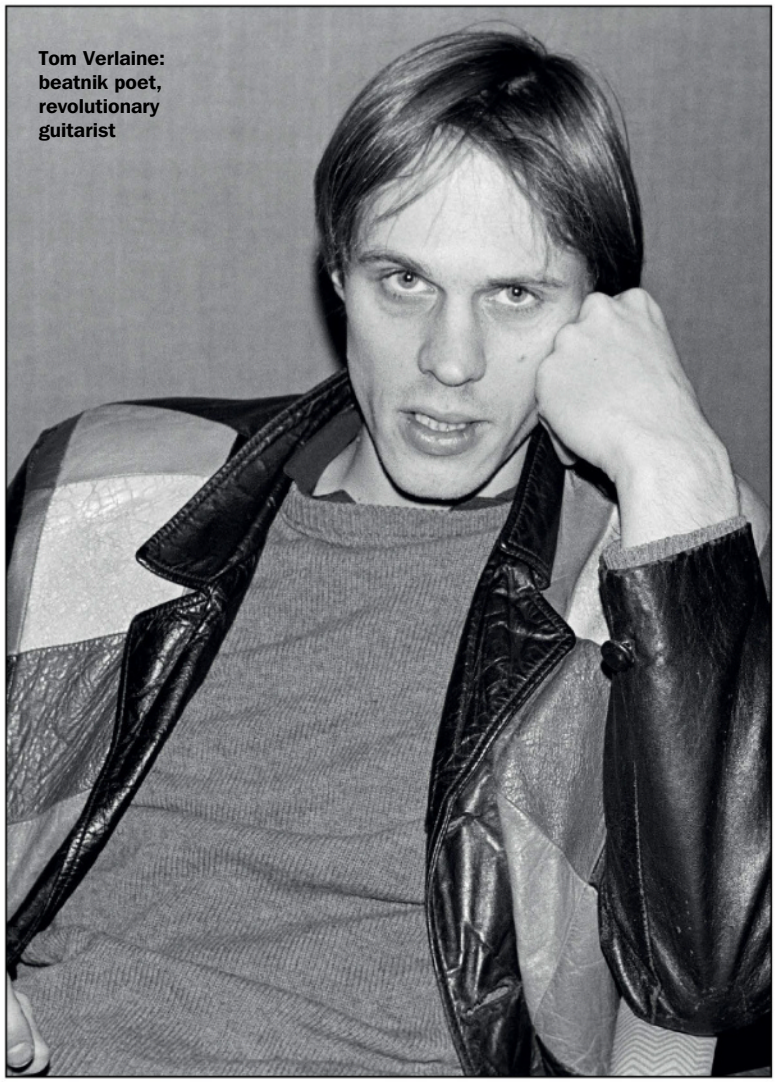
> "WHEN I STARTED WRITING THINGS LIKE GUINNEVERE, I BEGAN TO HIT MY STRIDE"

He'd already alienated many of his former colleagues by then – including Nash and Young – but seemed too busy to care. Cameron Crowe's 2019 documentary, *Remember My Name*, laid out Crosby's story in candid detail, mapping its many peaks and plains. And some regrets. The film might have served as a final summation of its subject had Crosby not been eager to do more. His final studio album, *For Free*, arrived two years later, as he turned 80.

Crosby attributed his resurgence to the younger musicians he'd chosen to surround himself with in the Sky Trails and Lighthouse bands, from James Raymond and Michael League to Michelle Willis and Becca Stevens. "People normally peter out as they get older," he told *RC*. "But writing with these young people has extended my creative period of life, no question. They've made it wonderful for me. Because they're excited about making music, they're exciting to write with. And that's joy, man. That's just fucking joy."



Not Forgotten



Tom Verlaine: beatnik poet, revolutionary guitarist

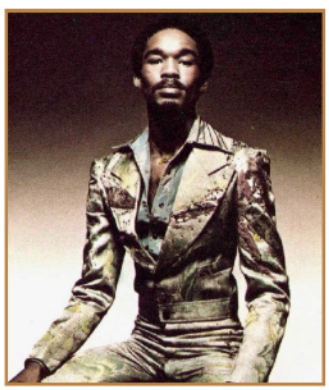
Tom Verlaine
died 28 January, aged 73

Television's *Marquee Moon*, their 1977 debut, is often described as the best this and the most important that, but it really does jump a mountain. It was the angel of grace emerging from punk's gobby rubble. Undoubtedly, it's that crystalline yet fluid masterpiece for which singer/guitarist Tom Verlaine, who has died in New York, will be canonised. Yet if that was the toughest of acts to follow, Television's second, *Adventure*, remains a glory, and his subsequent solo career yielded jewels galore, from the exhilarating two-chord anthem Breakin' In My Heart to Kingdom Come, which Bowie covered on *Scary Monsters*. He also famously adorned ex-girlfriend Patti Smith's *Horses* and later albums, produced Jeff Buckley and worked with Sonic Youth alumni. And anyone who saw this century's Television reunion shows (albeit with Jimmy Rip replacing Richard Lloyd) will vouch for how magically mesmeric they were.

Verlaine, born Tom Miller in Denville, New Jersey, studied piano and sax, a fan of Stan Getz and Miles Davis. He brought those jazz influences into his electric guitar playing, revitalising an instrument squandered in the hands of the Claptons. Just as punk rebooted rock, his velvet ultrasound playing shifted the guitar into fresh, lean modes of expression. Hearing Television, the likes of Joy Division, PiL, U2, Wire and Echo & The Bunnymen (and later the Strokes generation) grasped the need to be sharper, to surprise, to cut through. Television themselves were nursing a cult following before their CBGB gigs and Little Johnny Jewel single translated to critical praise as *Marquee Moon* lit up. Intellectual garage rock or arty symbolist verse capturing the essence of nocturnal New York (twitchy, overstimulated, yet somehow pure), it was embraced in the UK (where the band's tour with Blondie supporting has entered folk lore) but did little back home. *Adventure*, too, gained more plaudits than sales, and the band split, leaving a 24-carat legacy. Those flexible reformations, from '92 onwards (with a self-titled third album) were maverick or momentous. During the 80s, Verlaine moved to England for a while, and solo albums like *Words From The Front* and *Flash Light* saw record companies trying their damnedest to make his legendary brand marketable. (Clare Grogan's just revealed that he played on her unreleased 1987 solo album). Despite his commendable blend of staccato three-minute radio-aspirants and more experimental out-there pieces (which you suspect was where his heart lay), cult status remained his career ceiling. "I like thinking of myself as invisible," he said, contentedly.

Verlaine was the shy-cool guitar hero of the new wave generation. His duelling elevations with Lloyd on those first two albums have never been surpassed for marrying technique and counter-intuitive feel. But he was also a beatnik poet, whose animated lines – "hey, man, let's dress up like cops" – rang of decadent yet literate nights prowling the East Village. And like the false-ending exit phase of 10-minute titan of trance Marquee Moon itself, his music won't ever really stop, it will spiral and circle ever onwards and outwards. Hearing something else. *Chris Roberts*

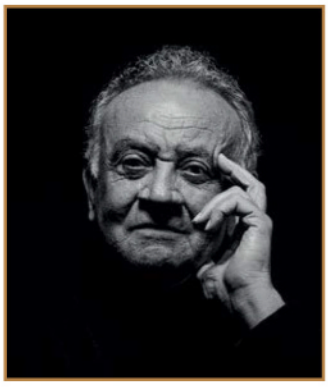
Yukihiro Takahashi, **died 11 January, age 70.** The Japanese musician was best known as the drummer and lead vocalist of Yellow Magic Orchestra (see pic with Takahashi middle of shot). He first gained fame in Japan in the early 70s while drumming in the Sadistic Mika Band, with whom he toured in the UK supporting Roxy Music in 1975-6. Following their split, he released his debut solo album *Saravah!* in 1977 and the following year joined Haruomi Hosono and Ryuichi Sakamoto in forming Yellow Magic Orchestra. Playfully subverting western conceptions of Eastern exotica and employing a technology-heavy synth pop sound, the group became an international success. Their self-titled debut album entered the US charts while lead single Computer Game / Firecracker was a Top 20 UK hit. Sophomore effort *Solid State Survivor* (1979) was followed by five further albums before the group split in 1984 (they would reconvene in 1993 for the album *Technodon*). Takahashi had continued to record solo work during his time with YMO, with albums such as *Neuromantic* (1981) demonstrating his talent for creating shimmering pop music. He went on to release more than 20 studio albums.



Fred White, **died 1 January, age 67.** The US drummer (above) was a member of Earth, Wind & Fire, playing on the group's biggest hits. A musical prodigy who turned professional at the age of 16, he had already amassed a fine pedigree, playing on Donny Hathaway's iconic *Live* album (1974) and Little Feat's *Feats Don't Fail Me Now* (1974) before he joined brother and half-brother Verdine and Maurice White as part of a rhythm-heavy EW&F lineup that included fellow percussionist Ralph Johnson. His first album with the band, the group's sixth, *That's The Way Of The World* (1975), topped US charts, as did lead single Shining Star leading to a period of huge success as the Maurice White-led band's brilliantly crafted, hook heavy, mix of soul, funk, disco and jazz conquered international charts through albums such as *All 'n All* (1977) and *I Am* (1979) and singles like September, Fantasy, Let's Groove, and Boogie Wonderland. White left the group in the early 80s but returned for their Rock & Roll Hall of Fame induction in 2000.

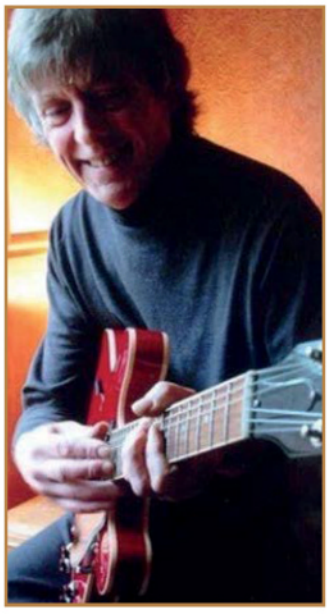
Maxi Jazz, **died 24 December, age 65.** The singer and rapper was a co-founding member of electronic dance group Faithless. Born Maxwell Frasier in Brixton, he began his career in 1984 leading the Soul Food Cafe hip-hop collective, releasing three EPs and an album, *Original*

Groovejuice Vol. 1 in the early/mid-90s. In 1995, he formed Faithless with Rollo, Sister Bliss and Jamie Catto. With Jazz's charismatic spoken word poetry to the fore, the group's 1996 debut album, *Reverence,* was a huge success, its lead single Insomnia proving a huge hit in both the clubs and UK and European singles charts in 1996. More hit albums and singles followed during Jazz's tenure with the band – which lasted until 2011 – alongside a number of legendary Glastonbury appearances.



Angelo Badalamenti, died 11 December, age 85. The American composer was best-known for his soundtrack work for director David Lynch. The pair first collaborated on Lynch's 1986 film *Blue Velvet*, for which he composed the score. Working together again for cult television show *Twin Peaks*, Badalamenti played a key role in shaping the mood of the series, not least through the surreally menacing title theme which he famously improvised to Lynch's spoken vision. Other scores for Lynch included *Wild at Heart*, *Lost Highway*, and *Mulholland Drive*. He also worked with a number of musicians. He arranged orchestration for the Pet Shop Boys, produced, composed, and performed on Marianne Faithfull's 1995 album *A Secret Life* and worked with David Bowie on a cover of George Gershwin's A Foggy Day (In London Town).

Lisa Marie Presley, died 12 January, age 54. The American singer-songwriter (above) was the daughter of Elvis Presley. As his only child she was destined for a life in the spotlight, though public interest was piqued further by brief marriages to Michael Jackson in 1994, and actor Nicolas Cage in 2002. She became a musician herself in her later life, penning most of the lyrics and co-writing the music on her debut album, *To Whom It May Concern* (2003), which reached US No 5. Two albums followed: *Now What* (2005), and *Storm & Grace* (2012). Since 1980, she had been the Elvis Presley estate's sole proprietor.



Anthony "Top" Topham, died 23 January, age 75. The musician (above) was a co-founding member in May 1963 of The Yardbirds. He was the group's original guitarist, though had left by October that year to be replaced by Eric Clapton, with Jeff Beck and Jimmy Page later taking up the role. He went on to play guitar with artists including Christine McVie, Duster Bennett and Peter Green and, in 1970, released the solo album, *Ascension Heights*.

Ted "Kingsize" Taylor, died 2 January, age 83. The singer and guitarist (above) was frontman for The Dominoes. Formed in 1957, the Merseybeat band's early 60s performances featured Cilla Black (then known as Cilla White). The Dominoes played Hamburg's Star-Club in 1962 alongside The Beatles and Taylor's recordings of the Fab Four were released in 1977 as *Live! At The Star-Club In Hamburg, Germany; 1962*. The group enjoyed little commercial success themselves but scored a hit in Germany with a version of Solomon Burke's Stupidity.

Robbie Bachman, died 12 January, age 69. The Canadian musician was drummer and co-founding member of Bachman-Turner Overdrive. Aged 18, he joined older brother Randy's band Brave Belt, with whom he recorded two albums in the early 70s. Adding middle brother Tim Bachman on rhythm guitar and bassist C. Fred Turner, they changed their name to Bachman–Turner Overdrive, releasing their self-titled debut album in 1973. Issued later that year, *Bachman-Turner Overdrive II* reached US No 4, yielding the hit singles Let It Ride and Takin' Care of Business. They reached peak popularity with third album *Not Fragile* which topped the US charts and included the UK No 2 hit You Ain't Seen Nothing Yet. Robbie co-wrote a number of the band's songs, including hit single Roll On Down The Highway.

Jannis Noya Makrigiannis, died December, age 39. The Danish singer (above) was the founder and frontman of orchestral pop outfit Choir Of Young Believers. Formed in Copenhagen, the group found international success after their 2008 debut album *This Is For The White In Your Eyes* was re-released in North America the following year. Three further albums followed, the most recent being *Holy Smoke* (2022). Their track, Hollow Talk, gained international attention after being used in the credits of the Danish–Swedish TV crime drama series, *The Bridge*.

Brian Cassar, died 25 December, age 86. The singer and guitarist was a key figure on the Merseybeat scene with his band Cass & The Cassanovas. Later moving to London, in the early 60s he began performing as Casey Jones, recruiting guitarist Eric Clapton and bassist Tom McGuinness (later part of Manfred Mann and The Blues Band). Moving to Germany with a new band, renamed Casey Jones & The Governors, their 1964 single, Don't Ha Ha, reached No 2 on the German pop chart. Continuing to tour and record in the country, they achieved six Top 40 singles.

Richard Crandell, died 28 October, age 79. The US acoustic guitarist released over a dozen albums during his lifetime, with Rebecca from his debut 1980 effort *In The Flower Of Our Youth* later covered by Leo Kottke. After being diagnosed with essential tremor, he switched to the mbira, recording a number of albums on the instrument.

Janis Gaye, died 3 December, age 66. The American singer, author, manager, and stylist (above) was best-known as the second wife of Motown legend, Marvin Gaye. She met her future husband during the recording of his album *Let's Get It On*, became the muse for many of his songs including 1974's live album cut Jan, and sang backup on his 1977 hit Got to Give it Up. She detailed their relationship in the 2015 book, *After the Dance: My Life With Marvin Gaye*.

Others who passed away recently include: **Sebastian Marino**, guitarist for heavy metal bands Overkill and Anvil; **Steffen Basho-Junghans**, German guitarist and composer known for his employment of Oriental and American Indian scale patterns; **Dudley Murphy**, American flatpick guitarist, singer, songwriter and educator; **Edino Krieger**, Brazilian avant-garde composer, conductor, record producer and musical critic; **Raf Edmonds**, manager for Buzzcocks and Pete Shelley from 1989 onwards; **Pat Courtney**, former bass player with the late 70s Irish rock band Sacre Bleu; **Walter "Wolfman" Washington**, New Orleans-based American singer and guitarist known for his melding of funk and R&B; **Jerry Blavat**, Philadelphia radio DJ whose playing of R&B "race records" proved influential in shaping the tastes of Todd Rundgren and Daryl Hall; **Jane Suck**, legendary music writer best-known for her coverage of punk music for *Sounds* who later wrote for the *NME* as Jane Solanas; **Sammie Lee Hutchins**, longtime member of R&B vocal group The Masqueraders.

All obituaries by Paul Bowler unless otherwise stated.

Photos: (from verlaine) Getty; Yellow Magic Orchestra; Earth, Wind and Fire; Angelo Badalamenti; Lisa Marie Presley; Kingsize Taylor and The Dominoes; Choir Of Young Believers; Jan Gaye/Facebook; Anthony Topham) private collection

musictovisit

Bob Stanley carries pop's baggage everywhere

In search of the King's forgotten 45s

Late last year I walked into a record shop in Oakham, county town of Rutland, called Rocka-Buy. "What are you looking for?" asked the kindly owner. "Ooh, I dunno, bit of everything," I mumbled. "Well, what's on your bucket list?" he persevered. "Blue Suede Shoes on gold HMV," I shot back – and, 30 seconds later, he emerged from his back room with a copy. Incredible! My stupidly expensive hobby of collecting Elvis' gold label HMV singles was one step closer to completion!

Now, I'm not going to argue that those 45s are anything other than peak Elvis, but I have to say I got almost as much pleasure from finding a stack of early 70s Elvis albums for a fraction of the price on Oxfam a few weeks later. These were the hurled together budget items on RCA International (Camden), a label named after a New Jersey pressing plant rather than any affiliation with proto-Britpop. You'll all know these albums well from charity shops. I saw this stack, in lovely condition, at £1.50 a pop and I couldn't resist.

My dream of collecting all Elvis' gold label HMV singles was a step closer

By the turn of the 70s, many of Elvis's Hollywood soundtracks and less popular singles had been deleted, which is where the Camden albums came in, rounding up stray tracks. What these hodgepodges might do to the newly relevant Elvis's image didn't seem to bother RCA. *Elvis Sings Flaming Star* was first up, in 1969, which featured the previously unreleased lounge groover Night Life, the slinky blues All I Needed Was The Rain, a soft-rock 1967 reading of Chuck Berry's Too Much Monkey Business, and the primal scream of Tiger Man from the '68 TV special. All previously unreleased! An unimaginable treat in the olden days. You did also get the execrable Yellow Rose Of Texas, which sounded like an orange march down Sunset Boulevard. And you also got a running time of twentysomething minutes - the Camden albums were basically glorified EPs, given the measly 10-track running length (just nine tracks on Flaming Star!) and the brevity of so many of the soundtrack songs.

Retailing at just 79 pence in new money, RCA didn't want anyone to confuse these albums with their classy full-price jobs like *Aloha From Hawaii*, so the artwork was intentionally shonky. *Almost In Love* had an intriguing red and blue effort with a great shot of Elvis circa '68 on the UK cover, but America was given a badly cut out photo of him bending down to tie his laces, or maybe stroke a spaniel. The cover of *C'mon Everybody* was similar but worse, mostly taken up by Elvis's left ear, a carnation and a bow tie; it turned out, rather meanly, to be a wedding photo from which Priscilla had been cruelly chopped out. *I Got Lucky* featured Elvis in a jumpsuit with a sneer that suggested he had indeed got lucky if people were continuing to fork out for albums that contained things like Yoga Is As Yoga Does.

I was working in the Epsom branch of Our Price in 1984, when virtually none of Elvis' best albums were in print (God, I feel old writing that – the analogue world!). But *I Got Lucky* was still available. Me and my fellow Elvis-loving pal, Simon Willcox, would play this album while working in the stock room, marvelling at how a clearly pissed-off Elvis made it to the end of Yoga Is As Yoga Does without bursting into tears or punching Colonel Parker's lights out. The song had been specially commissioned by Parker to put Elvis off dabbling in spirituality; it rhymes with "take this yoga serious" with "pain in my posterius"). It sat alongside the lightweight but loveable Riding The Rainbow (from the *Kid Galahad* soundtrack) which featured a high-singing, carefree Elvis, unaware of the glut of terrible movies the Colonel had in store for him.

The longer the Camden series went on, the less choice non-album material RCA had to play with. Of course, there were plenty more unreleased tracks in the vaults but presumably no one at RCA could be arsed to dig them out, at least not until the 90s, and so Camden albums like *Separate Ways* and *Burning Love* mixed new Elvis 45s with random selections from old albums – who in god's name thought of pairing then-current hit Always On My Mind with Old Shep?

Still, those first few Camden albums are as valuable a way of investigating Elvis as

distilling his greatest albums to a mere half-dozen (which – since you're not asking – I'd say were *The Sun Sessions*, *Rock And Roll* No's 1 and 2, *Elvis Is Back*, *From Elvis In Memphis* and *That's The Way It Is*).

Almost In Love is my pick of the Camden comps. Alongside an alternate take of A Little Less Conversation (probably a mistake on RCA's part) it features the downhome, social commentary Clean Up Your Own Backyard (beloved of George Harrison), the moody Western thunder of Charro, another American Sound outtake in the country yarn My Little Friend, the manic, 90-second-long movie rave-up Long Legged Girl (With the Short Dress On), the swagger of US Male, Edge Of Reality's Lee Hazlewood-style orchestral psychedelia, and the Luiz Bonfa-written bossa nova title track, expertly crooned by Elvis in Dean Martin mode. Against all odds, this accidental patchwork hangs together beautifully and works as a pocket guide to what post-army Elvis was all about. I know I'm not on my own here - for tens of thousands of young Elvis fans, drawn in by Suspicious Minds, or a random *Top Of The Pops* appearance, or one of the tour movies, the cheapo Camden albums were their pocket money-priced way into Elvis' world.

(With thanks to the quarterly* Elvis: The Man And His Music *for their comprehensive, detailed history of the Camden albums).

Bob Stanley tweets @rocking_bob

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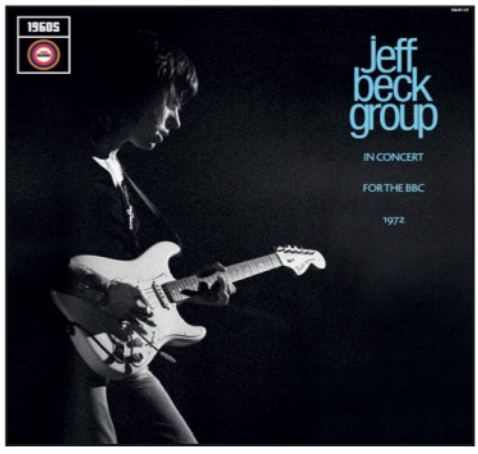

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maconblack

Ian McCann plays old sounds to new ears

Generation Z pays a visit. It has been a few years. Previously, the young man had told me he liked jazz, so I played him Dexter Gordon's *One Flight Up*. It's accessible, satisfying, warm, interesting; Gordon, one of the postwar tenor titans, didn't work with modal forms very often, but this is an exception. I bought the album at Ray's Jazz in the 80s, after a brief audition sold it to me. I'd hoped a similar experience might sell it, metaphorically, to the young man.

As we listened to it through the big speakers, we sat in the sun's dying embers, and by the end of the album, only the glow of the deck's indicator light and the amp's KT88 valves lit the room. I don't know what the youthman made of it; it would be an unusual 14-year-old who had the language to describe his feelings about a jazz record. I can barely do it at 64. But he did focus intently right through it.

Now he is 17, he may be more into fusion, which he mentioned. But today he was wearing a T-shirt bearing the artwork for Joy Division's *Unknown Pleasures*. I'm not entirely happy about the imagery for great but not entirely mainstream vintage bands being marketed by high-street fashion outlets. About 15 years ago, a mum in our street was sporting the Ramones logo on the arse of her jeans. You think it's a sign the wearer likes great music, but people can only buy what's available. Maybe she appreciated Beat On The Brat, a stressed-out mum's fantasy, but that seems unlikely. However, while I've seen Joy Division artwork on TV dramas, in shops, on torsos, more than fashion is at play: the young man is the right age to be getting into them and streams them on Spotify.

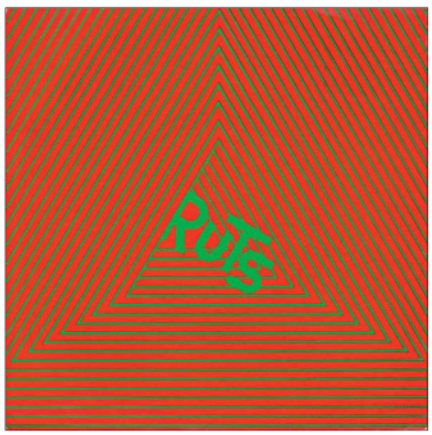
I showed him their debut single. He seemed surprised by this curious artefact, but I didn't play it: I didn't want to put him off! Instead, I played, loud, She's Lost Control from the original press of *Unknown Pleasures*. I went out of the room for a minute and when I returned, he and his 15-year-old sister were dancing to it: she was busting highly skilled moves of a sort nobody did to She's Lost Control when it was released. I resisted doing my impression of Ian Curtis dancing, because they'd probably never seen him in action, and I didn't want to spoil the moment with something that could be regarded as disrespectful. Each generation meets music in its own way and the context changes behind the music as years pass.

I saw Joy Division twice, then New Order in '81. It's not been noted enough that Joy Division's manager, Rob Gretton, was a reggae freak, and that the band were one of a very few who worked up an intensity to compare with the likes of The Cartons' Better Days, doubtless a single Gretton would have been aware of. The music is different, the power the same, and like a reggae band, Joy Division relied on a weighty rhythm section rather than guitar power to drive their music.

It can take time for music to percolate. The point is to make it accessible to the next generation

The young fella said The Strokes made the best debut album of all time. I don't have an opinion on that. As a music journalist, I suppose I should, but I rarely think in terms of making lists in order of ranking. Every day, a different record might suit my mood, so trying to arrive at definitive judgements seems pointless. But when you are young and haven't heard so much music, deciding that The Strokes' debut is best makes perfect sense. It's a marker to measure further music against, a comparison point.

Taking the dark post-punk energy of Joy Division as a starting point, I dug out singles to hopefully introduce the youthman to other bands. Gang Of Four's Damaged Goods was one; maybe they'd resonate for someone who'd heard Franz Ferdinand. Stretching the Manchester connection to extremes, I played The Creation's Painter Man, pointing out the clanging, sneering Oasis similarities while managing not to mention that Alan McGee's band Biff Bang Pow! were named after a Creation B-side. I played PiL's Death Disco, though it didn't sound great on the sound system. The Ruts' Babylon's Burning did, however; it's the perfect punk-reggae fusion without any attempt to play a "riddim". I mentioned The Ruts' tireless anti-racist stance, explaining the



rise of the right in the 70s, hoping that might resonate: both youths had participated in Black Lives Matter protests. And, finally, back to Manchester for A Song From Under The Floorboards, Magazine's delectable "return" single from 1979, not that they'd been gone long.

How did these records go down? With interest. Maybe the only one which really hit home was Magazine's gem; perhaps Babylon's Burning, too. But who's to say? It can take time for music to percolate. The point is to make it accessible to the next generation: an old band will probably never have the impact of a contemporary act in terms of young people being able to identify with them, but their work can help us understand the roots of modern music. I've mentioned before how the teenage me played The Pop Group to my jazz-loving landlord, who responded with Archie Shepp's *Mama Too Tight*. They were coming from the same musical core but in different eras.

Encourage the youth. Don't tell them they're wrong about rock, just try to keep them open to it, and they will open your ears in turn. Their music passes through a different experience filter to yours. It doesn't matter how they get to great music, as long as they do.

Ian McCann is trying heat the house with a valve amp.

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davidquantiklikes

...to write a column for *Record Collector.* Yay

He's gonna dress you up in his love

There was a band called The Spotnicks. *Record Collector* readers will doubtless know more about them than I do – *Record Collector* readers know more about anything than I do – but they were Swedish and played instrumentals, and weren't bad, but are best known for their unique gimmick of dressing up as spacemen, presumably because dressing up as actual Sputniks would have made it quite difficult to play their instruments. But in doing so, The Spotnicks were one of the, if not actually the, first acts to Dress Up.

Dressing Up is one of the great cornerstones of popular music. For years it was very simple: if you were serious, you wore Posh Clothes onstage – tuxedos for men, gowns for women – and if you were funny, you wore Normal Clothes or, if you were really funny, Daft Clothes. There was nothing in between (except Ethnic Clothes if you were Harry Lauder or Roy Rogers). And this was how it went, from Enrico Caruso to Frank Sinatra, from Dame Nellie Melba to Vera Lynn.

But then something awful happened: authenticity. Authenticity was the clearly made-up notion that the best things in art are "real" and anything "not real" is bad. So, blues singers were required to take off their smart clothes and put on overalls to show that they were real, so country singers were compelled to wear cowboy hats and boots, and folk singers – oh God. The average 50s folk singer looked like Wurzel Gummidge fronting the Wurzels.

Fortunately, rock'n'roll was too exciting for authenticity, and could never be authentic anyway, being made up of everything from rockabilly and gospel to show tunes and songs from the movies. And the clothes! The insane beauty of Elvis! The mad cartoon sex of Little Richard! The sheer flapping-tie terror of Jerry Lee Lewis! Of course, when rock'n'roll faded, people began to look to it for, ironically, authenticity, and we had the spectacle of innovative, imaginative bands like The Beatles recording clonky boogie songs in an attempt to return to their roots, when they had made some of their greatest music while Dressing Up – the German *exis* look of the early 60s, the weird Pierre Cardin suits of Beatlemania, the psychedelic marching band suits of *Sgt. Pepper's* and the hippie gear of India. Even the "get back" look of 1969 – all beards and waistcoats – was an attempt to echo like the ultimate American dress-up band, The Band, who looked like they were going to Nevada to start a new life in 1886.

The 70s had two parallel courses: dress down and dress up. You could be a denim-wearing, long-haired organic person recording albums in a valley or a cottage, or you could be a spaceman (hi, Spotnicks!) in silver lame with glittering platform boots. Sometimes you had to make a choice: Woody Woodmansey remembered convincing Mick Ronson that being a spaceman rocker wasn't fake by saying, "Mick, you're wearing cowboy boots." "Yes," replied Ronno. "Well, you're not a fucking cowboy, are you?"

Rock'n'roll was too exciting for authenticity, and could never be authentic anyway

Dressing Up is playing a part, and that's good. Just as some writers and actors feel free by working in character, so being someone you are not in popular music can give you a certain sense of liberty. Glam enabled 60s leftover acts like Shane Fenton to come back dressed up as Alvin Stardust. Bolan and Bowie also found new ways to be creative in the glitter era. The Sex Pistols were a chugging mod tribute band until they were retooled as punk (and as for The Jam and The Clash, they were saved from pub rock by punk).

And the 80s brought with them a new wave of fake authentic bands. Kevin Rowland moved away from punk to raid the dress-up box time and time again, as a waterfront docker, a dungareed fiddle fan and a New York suit guy. Mike Scott's Waterboys escaped the confines of rock to become raggle-taggle gypsies. Shane McGowan ditched the Nipple Erectors for Pogue Mahone. David Sylvian left behind the Roxy croon of Japan for accordions and penny whistles. And so on and so forth. Because dressing up is liberating and authenticity is confining.

Who's the best example of dressing up in rock? Bowie, obviously, a man who made a virtue of change, who rarely stayed the same. Dylan, perhaps, although he has so far avoided making an album of synthpop. Paul McCartney, even though he has made albums of synthpop, has remained remarkably consistent.

I think on this occasion I'd like to nominate an unlikely name for rock's best dress-up chameleon, someone who's often been called a bit of a rock stick in the mud. He began his career oscillating between Dr Feelgood riffs and early Who poses, then went a bit punk, then a very small bit post-punk. After that, it was a kitchen sink of soul, jazz, R&B and even house, before a dadrock Britpop 90s. And now these days, it's all loops and Pet Shop Boys remixes. Let's hear it, then, for the unsung experiments, and often thrilling Dress-Up rock, of Paul Weller.

David Quantick tweets @quantick

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Cale'n'arty

I'm writing this column on a rainy early January afternoon. By the time you read it, it will be rainy February. Now is not the time for introspection: ruminations on catalogue numbers of Racey singles or reflections on rare Marmalade Spanish picture sleeves. It is the time for a gonzo appreciation of Wales' finest man from Wales: John Cale.

I love John Cale. I think I love him more than Lou Reed these days (*looks upwards, crosses self, whispers, 'Sorry, Lou'*). Everyone loves *Paris 1919*, don't they? And that marvellous trio of boozy coked-up Island albums. The paranoid masterpiece that is *Fear*. The histrionic even-more-paranoid *Helen Of Troy* (featuring our hero in a straightjacket on the cover) and *Slow Dazzle*. Cale wearing a ski-mask on the cover looking not unlike Leatherface from *The Texas Chainsaw Massacre*. Who would start a song with the immortal couplet, "Bugger in the short-sleeves fucked my wife, did it quick then split"? That would be John Cale on Guts (from *Slow Dazzle*). Who would dare to reference Sharon Tate (Leaving It Up To You) just five years after her murder? Incidentally, the bugger in the short-sleeves was Cale's early 70s playmate Kevin Ayers, who a few lines (and possibly "lines") later gets referred to as "parrot-shit". Cool.

Nowadays, Cale is very much treated as A Very Serious Artist by serious white rock writer types. This is fine because, of course, the only worthwhile thing to have come out of Goldsmiths college *is* a serious artist. But let's have a little respect for fucked-up John. The man who beheaded a live chicken onstage primarily to upset his vegetarian band (who then, Pavlovian-style, quit the tour). I don't know if the chicken was actually alive, but this is a gonzo appreciation so let's not let the myth get in the way of a cool story. I have seen Cale live many, many times and half the fun of that is the gamble as to whether this is: clock-on/clock-off Cale; pub rock Cale; or occasionally spellbinding genius Cale. Let's applaud the man who has an almost Chuck Berry-ish attitude to live performance. Who else is chaotically patchy enough to follow an album as brilliantly enraged and desperate as *Music For A New Society* with the hopeless, "Hello, 1980s" soft rock of Caribbean Sunset and the, "Hello, is it *still* the 80s?" electro clunk of *Artificial Intelligence*. Let's also celebrate a man who has no discernible sense of humour (a much overrated "virtue").

I can still remember hearing the viola scrape and drone of Venus In Furs as a 14-year-old. I recall gluing my ear to the stereo speaker specifically to get as much of Cale's blitzkrieg Sister Ray organ solo as I could take. I remember being terrified when I first heard Nico's deeply disturbing album, *The End…*, the final part of possibly the greatest trio of experimental music ever recorded (along with *The Marble Index* and *Desertshore*). Cale was probably the only person who understood where Nico was going with this "new kind of European Classical Music" (Cale's words) and he is all over those albums. Little did I imagine that, in the 2000s, Cale would be making some of the greatest music of his career (try 2012's *Shifty Adventures In Nookie Wood*).

He can get an MBE, turn up with a pink mohican and nobody's bothered

It's perhaps a sign of Cale's exceptional body of work that he can accept an MBE, turn up with a pink mohican, and no one really gets too hot under the collar. I suspect there is an attitude of, "Well, it's John Cale, he can do what he wants." As with his sometime detours into pub rock, if Cale wants to accept an MBE then I'm sure he'll be relieved to know that he gets a free pass from me.

Now, some jokes. I have two John Cale jokes. From the horse's mouth. Unfortunately, they are the filthiest, most "offensive" jokes I have ever heard. Utterly unrepeatable and I cannot pass them on to you. If you want to hear them then send a stamp addressed envelope to *Record Collector* and I might share them with you.

A fun anecdote to end on: many years ago, my old beat combo were quite popular in France. Now, the French take their artists very seriously; that is to say, they treat them well. We were playing somewhere in the middle of France the same night as Cale. The local mayor thought it would be nice if he held a drinks reception for us both. As the champagne flowed and the mumble of conversation got louder, one of those strange synchronicities happened and there was a collective lull in the volume of the chatter. Only one lone voice boomed out in unmistakable Welsh tones, presumably finishing the punchline to a joke: "Twenty-three canaries, all with no head. Hahahaha."

Now, what was I saying about John Cale not having a sense of humour?

Luke Haines tweets @LukeHaines_news

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

DAVID BREWIS

Field Music singer on his new solo venture

What film could your new set soundtrack?
It's slightly jazz and all-acoustic: *Planes, Trains And Automobiles*, or *Frances Ha*.
Is there anything still unissued?
Tons, including our covers band in South Shields' Turk's Head pub in 1996. Over-enthusiastic classic rock songs!
With whom would you like to make a split 7"?
Devin & Renata Ocampo.
Who'd you like to produce?
Donovan.
Do you recall when you first heard one of your songs on vinyl?
The New Tellers' This Is To Test Your Reaction 7", in 2001.
What was your favourite record shop when you started out?
Spin, Newcastle.
What record made you want to go pro?
Led Zeppelin *Remasters* cassette, age 10.
Was anyone in your family a musician?
Great-grandad Joe was a singer in The Radios, in the 30s.
Have you ever collected anyone?
The Beatles, Duke Ellington.
What record are you looking for?
Mary Lou Williams *Free Spirits*.
Who'd you like to cover one of your songs?
Bryan Ferry, Home For Christmas.
Which of your songs is the most personally meaningful?
Just Like Everyone Else.
Of all the people that you've worked with, who taught you the most?
Peter [Brewis].
Would you change any of your artwork, given the chance?
I'd take myself off the *Tones Of Town* sleeve.
Which album, on first listen, is the most startling that you ever heard?
The Fiery Furnaces' *Widow City*.
What unfulfilled ambitions do you have?
To write for orchestra, film, and TV soundtracks.
Dying peacefully on your deathbed, what'd you like to hear?
John Coltrane & Duke Ellington, In A Sentimental Mood.

David Brewis* The Soft Struggles *is on Daylight Savings, 24 February.

JAMES McNEW

Yo La Tengo bassist returns with their most recent endeavour

What's the last album that you bought?
Bill Orcutt's *Music For Four Guitars*.
What was your first record?
Deep Purple *Machine Head*, age nine.
Where were you when you first heard one of your songs on vinyl?
Brooklyn, New York, 1992. A test-pressing of the *May I Sing With Me* LP.
What was your favourite record shop when you started out?
Pier Platters, Hoboken, New Jersey, and Plan 9 Records, Charlottesville/Richmond, Virginia.
What record made you want to go pro?
The Minutemen *Double Nickels On The Dime* and The Landlords *Hey! It's A Teenage House Party!*.
Was anyone in your family a musician?
My grandfather played trumpet and mandolin.
Who'd you like to cover one of your songs?
Sun Ra Arkestra.
Of all the people that you've worked with, who taught you the most?
Sound engineer, Mark Luecke, the hardest working man in the business.
Which album, on first listen, is the most startling that you ever heard?
Black Flag *Damaged* LP.
Do you keep a diary?
I used to many years ago, but it was so dull that I couldn't bring myself to continue with it!
Which question do you wish people would stop asking?
Who let you in?
With whom would you most like to record?
Derrick Carter, The Residents, Linda Thompson, Ytamo, Annette Peacock, Sleaford Mods.
What's your favourite songwriter's best lyric?
Neil Innes – all of them.
If you drove an ice cream van, what'd it play?
Suicide's Frankie Teardrop.
Dying peacefully on your deathbed, what'd you like to hear?
Wow. This took a dark turn, didn't it?!

Yo La Tango* This Stupid World *CD, LP are on Matador.

SHANA CLEVELAND

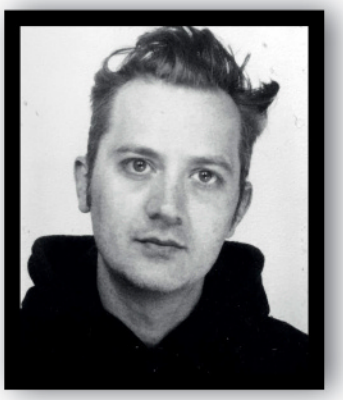
La Luz singer/guitarist on her latest solo set

What film could the new album soundtrack?
It's a supernatural love album, set in the California wilderness, so *Badlands*.
Have you done anything that fans may not know about?
Backup vocals for Jessica Pratt at a show in Marfa, Texas.
With whom would you like to make a split 7"?
Michael Hurley.
What was your favourite record shop when you started out?
My parents' forgotten record collection of the 60s, when they were hippies.
What's the last album that you bought?
Eddie & Ernie *Time Waits For No One*.
What record made you want to go pro?
Cat Power *The Covers Record*.
Is anyone in your family a musician?
My parents.
Did you ever write songs 'under the influence'?
One song on mushrooms – Watching Cartoons.
What's the oddest circumstance that's inspired a song?
A sleep paralysis experience that I had in my cousin's basement room.
Who's taken music forward in the last decade?
Solange's *A Seat At The Table* is a masterpiece.
What record are you looking for?
The Kinks albums, 1964-70.
Who'd you like to cover one of your songs?
Kendrick Lamar, My Golden One.
What backstage incident makes you laugh most?
La Luz has a ritual of a few minutes of 'jubilee' before every show. We run around like we've lost our minds for a few minutes, high-fiving, playing the walls and furniture like bongos. Great energy!
Do you plan a book?
I have a comic book that I'd like to finish about the sleep paralysis episode. I'm not fast at art.
What unfulfilled ambitions do you have?
To record an album of *just* guitar and vocals.

Shana Cleveland* Manzanita *green, purple LPs, CD, cassette are on Hardly Art, 10 March.

POLINSKI

65daysofstatic's **Paul Wolinski** on his upcoming solo set



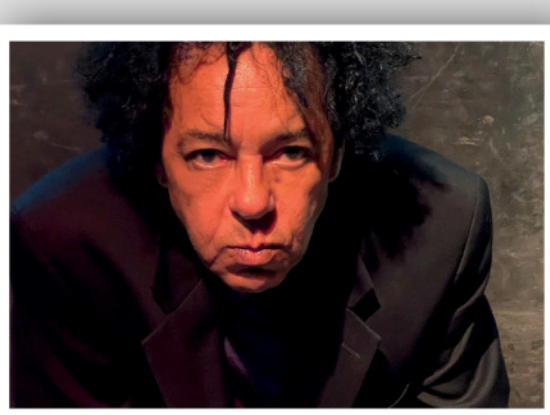
What film could your new set soundtrack?
It's a soundtrack to the idea that, every day, we wake up and make the world together.
If you could re-visit any of your albums, what'd you change?
I've always wondered if *Wild Light* would be tighter without Blackspots.
What was your favourite record shop when you started out?
Vinyl Exchange, Manchester – my first digital hardcore record, Sonic Subjunkies *Live At The Suicide Club*.
What was your first record?
KLF's 3AM Eternal 7".
What's the last album that you bought?
Roly Porter *Kistvaen, Kistvaen*.
What records made you want to go pro?
New Order *Substance*, Meat Loaf *Bat Out of Hell*.
Have you ever collected anyone?
In my teens, The Wonder Stuff, New Order, Garbage, Orbital.
What record are you looking for?
Orbital *In Sides* LP.
Who'd you like to cover one of your songs?
Charlie XCX, Distant Friend, I Love You!; Lorde, Radio Protector.
Which album, on first listen, is the most startling that you ever heard?
…And You Will Know Us By The Trail Of Dead *Madonna*.
With whom would you most like to record?
Joe Hisashi, with a massive orchestra.
What's your favourite songwriter's best lyric?
Jim Steinman's Rock'n'Roll Dreams Come Through – the best song ever written.
Which of your lyrics would you like to see on a T-shirt?
There is a lot of danger out there, OK?
What unfulfilled ambitions do you have?
Headlining Studio Coast, Tokyo, Red Rocks, Denver, and the Manchester Apollo!

Polinski* Telex From Mid City *is on Data Airlines, 24 February.

Photos: (Shana Cleveland) Kirstin Cofer, (Ivan Julian) Sam Chen, (Ana Popović) Brian Rasic

IVAN JULIAN

Richard Hell & The Voidoids co-founder on his fresh set



What film could your new album soundtrack?
Rollerball.
Is there anything still unissued?
A cassette of me and my mates, including Abaad Behram from Razz, doing Foghat and The Rolling Stones covers the day before I left Washington DC for London. I have acetates of the first Voidoids EP, too.
Have you done anything that fans may not know about?
In New York, I met Christine Gatti, who formed Gatlian Music, combining our names. We contacted advertising agencies and did amazing work together, scoring a commercial for the US Mint's new Quarter Dollar, all the episodes of the *Reality Chick* animated series – fun, and very lucrative – then, finally, I was hired as a writer.
What was your favourite record shop when you started out?
Waxie Maxies, Washington DC, and Florida Avenue's outdoor stalls.
What was your first record?
The Rolling Stones' *High Tide, Green Grass*.
What's the last album that you bought?
PJ Harvey *To Bring You My Love*.
What record made you want to go pro?
Little Richard's Hey, Hey, Hey, the B-side of Good Golly Miss Molly. Two minutes of pure anarchy.
Was anyone in your family a musician?
I never met him, but I'm told that my putative grandfather was a bass-player in rural Maryland.
Have you kept studio notebooks?
Suitcases of notes on almost every record that I've been involved in. I also have the frying pan that Hilly Krystal used to cook his chilli with at CBGB!
What'd you ask your music hero?
The Shocklee Brothers, to make a record together.
What's the oddest place that's inspired a song?
A men's homeless shelter.
Who's taken music forward in the last decade?
Portishead, PJ Harvey.
Have you ever collected anyone?
I collect any and all recordings of MacArthur Park. It's ridiculous in a brilliant way, and my favourite is Frank Sinatra's, where he refuses to sing the first verse and has his band land in the middle of the song, where he picks it up.
Is there an unusual story surrounding a record that came into your possession?
Richard Hell gave me a copy of *Electric Ladyland* by Jimi Hendrix. On Side-A, instead of And The Gods Made Love and Crosstown Traffic, it plays [Richard Hell & The Voidoids'] Love Comes In Spurts and the first side of *Blank Generation*. Mind-blowing!
Who'd you like to cover one of your songs?
Lucinda Williams, Tell Me Lies.
Which of your songs is the most personally meaningful?
I Am Not A Drone (Alone).
Would you change any of your artwork, given the chance?
I always have trouble with designers. They can't seem to follow instructions. You say, "I want this". They say, "How about that?" *This* is not *that*. The inside gatefold of *The Naked Flame* is a disaster.
Which album, on first listen, is the most startling that you ever heard?
Public Enemy *Fear Of A Black Planet*.
Do you plan a book?
I do, but stuff keeps happening.
With whom would you most like to record?
Tom Waits.
What's your favourite songwriter's best lyric?
Jagger/Richards: "Our love is like the water that splashes on a stone/Our love is like our music, it's here, and then it's gone".
Which of your former homes should have a blue plaque?
341, East 9th Street, New York, where I wrote many songs.
Dying peacefully on your deathbed, what'd you like to hear?
Chopin's Preludes, played by Howard Shelley.

***Swing Your Lanterns* LP, CD are on Pravda.**

ANA POPOVIC

Serbian blues-rocker on her current long-player

What film could your new set soundtrack?
It's a powerful, personal tale of survival through faith, determination and tenacity, so, the movie of my life.
If you could re-visit any of your albums, what'd you change?
I'd have started producing my own records sooner.
Is there anything still unissued?
My father still has audio/video off TV with my first band, home jam sessions, garage rehearsals. Also, I recorded an acoustic band session that never saw the light of day, and a live session.
With whom would you like to make a split 7"?
Michael Kiwanuka.
What was your first record?
Fine Young Cannibals.
What records made you want to go pro?
BB King *Blues Summit*, Gary Moore *Still Got The Blues*, Robben Ford *Talk To Your Daughter*.
Was anyone in your family a musician?
My father, guitar, and my grandfather played it Django Reinhardt-style in a band.
Have you kept studio notebooks or the like?
I have a music room full of memorabilia, plus some fun gifts from fans over the years – even a sheet of Japanese fans' names who came to my shows at Blue Note Tokyo and asked for my autograph. I needed to know the spellings!
Which of your songs is the most personally meaningful?
Luv'n Touch.
Do you plan a book?
Yes, it's been a long time planning.
What unfulfilled ambitions do you have?
To direct a movie, design the interior of an Italian country villa, and become a drummer.
Do you have any signature instruments due?
Fender Custom Shop is making my 20th Anniversary AP Strat this spring.

Ana Popovic* Power *is on ArtisteXclusive, 5 May.

CARL NEWMAN

The New Pornographers guitarist on their next endeavour

What film could your new set soundtrack?
A Wes Anderson heist movie.
Have you done anything that fans may not know about?
The theme song for *Perfect Couples* on NBC TV.
With whom would you like to make a split 7"?
Dry Cleaning.
What was your favourite record shop when you started out?
Zulu Records, Vancouver.
What was your first record?
KISS *Alive 2*.
What's the last album that you bought?
Company original cast recording LP.
What records made you want to go pro?
The first three Pixies records.
Was anyone in your family a musician?
A long-lost half-sister, Lynn, played piano, and her daughter, Kathryn, plays in the band.
Did you ever write songs 'under the influence'?
Mass Romantic. Marijuana-induced.
What's the oddest circumstance that's inspired a song?
John (Collins) was showing me how to make embedded loops on Digital Performer and accidentally created a chord progression that turned into Jessica Numbers.
Have you ever collected anyone?
I've been slowly accumulating every Felt record.
What records are you looking for?
The new MJ Lenderman, the first Black Country, New Roads, and more David Bowie.
Who'd you like to cover one of your songs?
Adele, Firework In The Falling Snow.
Which of your songs are the most personally meaningful?
Challengers, and Go Places.
With whom would you most like to record?
Brian Eno.
What's your favourite songwriter's best lyric?
Leonard Cohen: "I used to think I was some kind of gypsy boy, before I let you take me home".
What unfulfilled ambitions do you have?
To become a better swimmer.

The New Pornographers* Continue As A Guest *CD, LP, coloured LP, are on Merge, 31 March.

33⅓ minutes with... Francis Rossi

Interview: Mark McStea

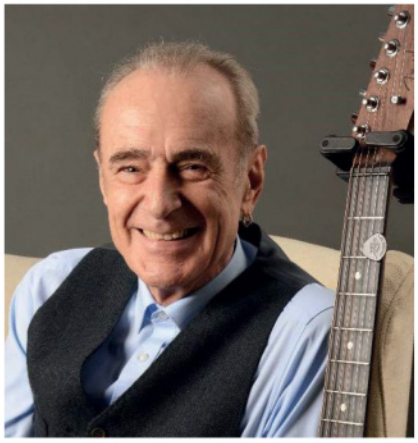
Francis Rossi is about to embark on an extensive tour of the UK with his one man show, *Tunes and Chat*. Running from March through to November 2023, well over 100 dates, it follows on from a similar show Rossi toured with in 2019 and 2020, before the global shutdown brought everything to a halt. At 73, Rossi's enthusiasm for the performing side of the business remains undimmed, although he is less enthusiastic about the travel and logistics. Having achieved so much with Status Quo, it turns out that he does harbour one small regret when it comes to looking back on Quo's aborted attempt to crack America: they're huge in every territory bar the States.

Did being big in the US never appeal?
Well, we never plugged any of our 60s hits in America, but we did go over there in the early 70s. It seemed so daunting to break such a huge territory without management and record company support. California alone seemed like it would take a fucking lifetime to crack. It seemed that we could never do it justice without compromising our success in the rest of the world, so we didn't really pursue it.

Didn't you consider having another go in the wake of *Live Aid*?
I do think, in hindsight, that that was probably a mistake – maybe we could have really had a go at that point. It's funny at my age to be thinking about new areas to move into that we haven't really fully explored. Foghat were a Quo kind of band who did well, so maybe there would have been an appetite for what we were doing if we'd really pushed it.

You were there when Slade were trying to break America, weren't you?
Yeah, for a time. We were very close with Slade. I tell you something that I remember which was really interesting, and stuck with me ever since, was when we were doing a show with them, and we were bottom of the bill. Even though we were great friends, when it came to the soundcheck – they were soundchecking before us – all the friendship kind of went out of the window. They were looking after themselves first and weren't really bothered if we got a soundcheck. It wasn't really about friendship – it was more about intensity and commitment to themselves as a band, which stuck with me when I saw it. Noddy was always really rather shy, much like myself, though people don't realise it because we can talk a lot and put this whole frontman front on – which was something else that I found interesting when I first got to know him. It's almost like, "Don't look at me unless I'm onstage."

I always feel that Rick (Parfitt), who really embraced the rock star life, would have been keen to make it in America.



"Quo's last record got 3.5m streams... which is apparently fuck-all"

Yes, definitely. I suppose he really believed in the whole rock star image, much to my disappointment, but then, when you think back, he looked fantastic, he really looked the part, and everybody was always trying to be like Rick, you know? Unfortunately, he began to believe the bollocks, and the more and more drink and drugs that he got into, the worse things went for him.

Which Quo albums do you look back on with particular fondness?
Blue For You really has something about it. I've been doing a bit of promo work recently and that one really seemed to connect with people. At the time that you're making albums, you don't really have a perspective, but then later on you can see that they are really important to fans. There are some great Alan Lancaster songs on there, including the title track.

What irritates you about the business, this far down the road?
Lateness! Firstly, let me say how impressed I am that you called me at exactly the right time – I think it's so fucking rude when journalists schedule an interview with you then they call you up late. I remember way back in 1968 we were late for an appearance on *Top Of The Pops*, and we got such a fucking bollocking that Rick and I agreed that we'd never be late for anything again. Actually, John Edwards, our bass player, is one of those guys who never leaves himself enough time to get somewhere, but he just can't help it.

Who are the constants that you find yourself listening to, year after year?
I really love Jeff Lynne – there's just something about everything that he does. Sometimes I have to stop listening to him because I think he's so good that it hurts [laughs]. I've known him for a long time – we first met when I was 16 – and I still find him just amazing. One of the guys was playing something on the bus recently and I asked them if it was Jeff – they said it wasn't, but I traced it back and, sure enough, he'd done a bunch of stuff on it. I did an album last year with Lee O'Brien, my cousin's husband, and when it was being passed around people said that it was too much like me. I suppose that's similar to the thing with Jeff, where you have an indelible stamp that comes through on whatever you do – for better or worse.

What are the chances of a new Quo album?
I get very tempted because I enjoy the creativity with the band and making new product, but it's like banging your head against the wall. Far too much gets taken out of the cake before the band receive anything. I think our last album, *Backbone*, got three-and-a-half million streams which is apparently fuck-all. Three-and-a-half-million records would have been, wow, but something's wrong there, you know? So, without sounding too mercenary, there's everyone involved in the recording, production and promotion and you just can't make that money back. I grew up in retail and when I talk to my relatives about this, they just think it isn't good business sense.

There's something against the grain about the whole process: you can't generate the income that the time and effort that go into writing and recording an album should get.
That's really well put – it *is* against the grain. People say you should do it for love, which we do, but we still have to keep everything going. You can't afford to lose money as a band. I'm sure there are plenty of bands who are in the position of where they can't really afford to make more records. I'd love to make another album with Hannah Rickard, but I just can't see where the financial side of it can work out. I think it sold somewhere around 20,000 copies, which we were both very pleased with, but I don't think that even paid for the making of the album.

You're going out on an epic one-man tour throughout 2023. What's the appeal of that for you?
I'm doing the tunes and chat on my own as it's such a simple, honest process. It's a great direct connection with the fans, it keeps everything really fresh for me, and as a bonus, of course, there aren't any overheads, just me and a tech [*laughs*].

Francis Rossi tours the UK during 2023 with his* Tunes and Chat *show.

dodgy

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13 **NOTTINGHAM** Rock City*
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15 **CARDIFF** Tramshed*
19 **EDINBURGH** O_2 Academy*
20 **NEWCASTLE** Riverside*
21 **LEEDS** O_2 Academy*
22 **BIRMINGHAM** O_2 Institute*
26 **CAMBRIDGE** MASH*
27 **WREXHAM** The Rockin' Chair* NEW SHOW
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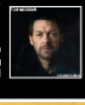

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CO-HEADLINE TOUR 2023

OCTOBER
28 **MANCHESTER** Bread Shed
29 **LIVERPOOL** O_2 Academy2
30 **SHEFFIELD** O_2 Academy2
31 **BIRMINGHAM** O_2 Institute2
NOVEMBER
02 **BRISTOL** The Fleece
03 **OXFORD** O_2 Academy2
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SAT 20TH MAY 2023
MANCHESTER O_2 RITZ

SUN 21ST MAY 2023
BIRMINGHAM O_2 INSTITUTE2

FRI 23RD JUNE 2023
LEICESTER O_2 ACADEMY2

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MANCHESTER BAND ON THE WALL
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SUN 02 JULY
YORK THE CRESCENT
FRI 07 JULY
BIRMINGHAM O_2 ACADEMY2
SAT 08 JULY
OXFORD O_2 ACADEMY2
SUN 09 JULY
BRISTOL O_2 ACADEMY
MON 10 JULY
EXETER THE PHOENIX
WED 12 JULY
BOURNEMOUTH O_2 ACADEMY
THU 13 JULY
BRIGHTON CONCORDE 2
FRI 14 JULY
BEDFORD ESQUIRES
SAT 15 JULY
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Fri	28 Jul	Bristol	O_2 Academy
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SAT 04 **MANCHESTER**
BREAD SHED
SAT 11 **LEEDS** OLD WOOLLEN
SUN 19 **BRISTOL** THE LANES
FRI 24 **CHESTER** LIVE ROOMS
SAT 25 **AYR** VENUE 38
FRI 31 **LONDON** VENUE UPGRADED
O_2 ACADEMY ISLINGTON
plus special guests
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APRIL 2023
SAT 01 **LIVERPOOL** O_2 ACADEMY

"IT WAS PURE CONVENIENCE"

So **Alan Parsons** tells **Jo Kendall**, looking back on the opportunity that took him from EMI lab lackey to Abbey Road engineering icon. But his production work with The Beatles, Hollies, Pink Floyd, Pilot, Al Stewart, Ambrosia and more wasn't the end of the story. When Parsons met musician and producer Eric Woolfson, his creativity translated into the enormously successful Alan Parsons Project, and a long-lasting solo career to sit alongside his *Art & Science Of Sound Recording* educational programme and occasional forays as not just a technical wizard, but a real life one, too. Oh, oh, oh, it's magic, you know…

Two minutes into our Zoom call, Alan Parsons has disappeared from his seat. He returns with a stack of books written by his late father, Denys, a scientist, musician, and humourist. "This is just half of them," he says, holding them up to the screen, smiling. He seems proud of his dad, and the musical family he was born into in 1948. Denys was also a pianist and flautist who developed *The Parsons Code,* a visual form of musical notation ("He was way ahead of his time," his son tells *RC*), and Alan's mother Jane was an actress and harp player who sang traditional folk songs.

Parsons became a teenage blues guitarist, then landed a job at Abbey Road studios aged 19, working as an assistant engineer on The Beatles albums *Abbey Road* and *Let It Be*. He's best-known as the recording engineer on Pink Floyd's *The Dark Side Of The Moon* and as the producer on hit singles Magic by Pilot, Music by John Miles and (Come Up And See Me) Make Me Smile by Cockney Rebel. He sprinkled prog fairy dust over American group Ambrosia's *Somewhere I've Never Travelled* and produced/arranged Al Stewart's internationally successful 1977 album *Year Of The Cat*.

In 1975 he met vocalist and keyboard player Eric Woolfson at Abbey Road and they formed The Alan Parsons Project. A string of albums in the progressive rock vein emerged, beginning with *Tales Of Mystery And Imagination* in 1976, a concept album inspired by the works of Edgar Allan Poe. A total of 11 Project albums have just been collected into a new LP set, *The Complete Albums Collection*, which features the 2014 "contractual obligation" record disliked by Parsons, *The Sicilian Defence*.

The Project sold over 55 million albums worldwide, with their greatest commercial success in the US. A venture into musical theatre resulted in *Freudiana* (1990), which ran for a year in Vienna. A legal issue surrounding this led to the Project unravelling, and Parsons worked with drummer Stuart Elliott, guitarist Ian Bairnson and orchestral arranger Andrew Powell for several solo albums, until 1999, when he relocated to California. During this period Parsons toured worldwide as The Alan Parsons Live Project. He toured *A Walk Down Abbey Road* with Todd Rundgren, Ann Wilson and John Entwistle in 2001 and, in 2004, took an EDM turn with the album *A Valid Path*, reuniting with his old Pink Floyd friend, David Gilmour.

In 2010 he shared his expertise in the studio in a video series called *Art & Science Of Sound Recording*, narrated by Billy Bob Thornton, attempting to demystify the recording process for "the lay person". In the last decade Parsons has sung in Billy Sherwood's The Prog Collective, produced ukulele master Jake Shimabukoru, and associate-produced the 2013 Steven Wilson album, *The Raven That Refused To Sing (And Other Stories)*. He teamed up with Steve Hackett, Lou Gramm and PJ Olsson for *The Secret* in 2019 and released his sixth record, *From The New World*, last summer.

"I feel pretty fulfilled," he tells *RC* from his Santa Barbara base, which is also an organic avocado farm. "I'm enjoying life right now very much."

Congratulations on your new Alan Parsons Project box set, *The Complete Albums Collection*, all 11 LPs on vinyl…

Thank you. I still haven't seen it yet, although I've seen the artwork. It's interesting how vinyl has been resurrected from the doldrums. At live shows I say, "For the younger people here they're those big black CDs." And if people want to spend their hard-earned cash on a complete set of Alan Parsons Project albums, that's fine with me.

How involved were you with putting it together?

We went to a lot of trouble to get the best tapes. It's a simple fact of life that, over a period of 40-odd years, tapes go missing or people don't know where they are. So, we spent a lot of time digging into archives and we found everything – and in most cases the absolute original masters.

It's the latest milestone for you in a long and eventful career. So, let's talk about how this all began. You were born in northwest London, a few years after the Second World War. What was your home life like?

It was an upper middle-class environment. My dad had a job with a body called the National Research Development Corporation, which sponsored private inventions, and he was partly responsible for the development of the hovercraft. He was a gadget fanatic, and he was a reasonable flute and piano player. My mother was also musical. She played the harp and sang traditional Scottish folk songs.

Denys was a famous humourist, and a published author. Was that an influence on you, too?

Parsons at the controls in 2022: "Everybody knew *Dark Side...* was going to be Floyd's best album"

Key collaborations (l-r): Alan Parsons, right of picture, with APP songwriting partner Eric Woolfson; the Alan Parsons Project session players in the studio in 1976 during the recording of *Tales Of Mystery And Imagination* – (l-r) Pilot's David Paton, Parsons, Woolfson, and another Pilot alumnus, Ian Bairnson

I have a memory of him in the evening, sitting on a sofa with his typewriter just writing stuff. He could he write very well, and he was good at fixing things around the house… we never had to employ a plumber or an electrician.

Is this when the engineering bug bit you?
It was. He'd find me an old clock or some machine that was broken or being retired, and I would enjoy taking it apart and putting all the bits out in a row. We'd never have to put it back together, though.

What was the first instrument you tried?
I took piano lessons from the age of six, but I didn't like it. Then I took up the flute at the age of about 11. That was much more enjoyable, but I got lazy, particularly after I picked up the guitar – which I bought from a junk shop – for five pounds.

What music did you listen to back then?
The Beatles, Buddy Holly and anything happening in America. I loved the Phil Spector sound, and I adored The Ronettes and The Crystals. I was at Westminster School, a private school, and my love for listening to and playing music totally overshadowed my academic career. I was advised by a vocational guidance counsellor to just leave at the age of 16.

That's pretty blunt advice. But you got a job at the EMI factory in Hayes, didn't you?
Yes, I went to work in a research lab that was working on television camera tubes, and then I got a job as a trainee in the Tape Records department, which was allied to Abbey Road Studios. A lot of the Abbey Road master tapes were coming through this department to be duplicated for tape production. I got to hear the first runs of big albums and one of them was *Sgt Pepper's*. That had a defining effect on what happened next – it was the most amazing thing I'd ever heard, and I vowed that I would become a recording engineer.

Luckily a job came up at Abbey Road…
It helped that I was already connected so it was a transfer from my job at Hayes. Pure convenience, basically. I got a little tour of the place on the day of my interview. I was beyond amazed and relieved and elated when the letter came through saying, "You can start on Monday."

What were the kinds of acts that you worked with when you started there?
Acts that George Martin looked after such as Cilla Black, Matt Monro and The Goons' Michael Bentine. George also worked alongside producer Ron Richards, and he became my connection to The Hollies. I worked with them as soon as I was ready to go on sessions as a tape op.

That's exciting stuff!
I was enjoying every second of it. I worked very hard, and The Hollies were a big part of my development. I worked on He Ain't Heavy, He's My Brother, and Elton John played piano. He was Reg Dwight then and very, very timid. One of the first singles I engineered with them was Gasoline Alley Bred, but the big one for me was The Air That I Breathe – I engineered that from start to finish.

"I SNIPPED THE TAPE FOR ...SHE'S SO HEAVY, GIVING IT THAT ABRUPT ENDING"

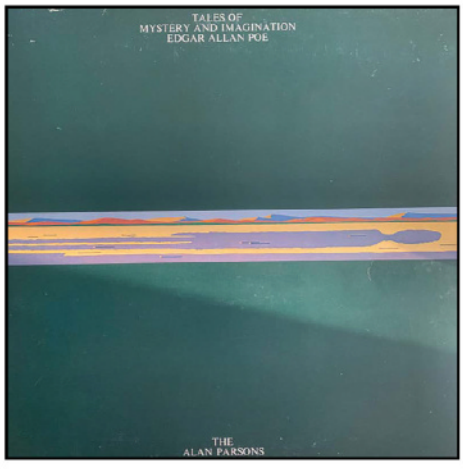
Was your opinion valued?
Engineers essentially are paid to keep their mouths shut, just make it sound great, do what the producer asks. Ron Richards knew a hit song when he heard it, though. I wish I had that ability.

It was a dream come true when you started working with The Beatles. Did you get to know them?
For the *Abbey Road* album sessions, I was in a separate room and the tape machine was behind another pane of glass in the control room. The interaction was by intercom. But it was a great experience. There was the occasional, "how you doing?", "good morning!" small talk. In the case of Paul McCartney, I became a face that he knew, and I went on to work with him as second engineer tape op on Wings' *Wild Life*. I did a rough mix of a song that he liked, and it ended up on the record – he said, "That's a perfect mix". Soon I was his engineer on My Love, Hi, Hi, Hi, and *Red Rose Speedway*.

Did George Martin and Geoff Emerick share some knowledge?
I often fired questions at Geoff: "Why are you doing this this way? Why do we plug that into that?" He was always very gracious. George, I approached less. George's modus operandi was very friendly, very diplomatic, and The Beatles clearly respected him.

You make an appearance in the *Get Back* documentary series. How did that feel?
Fame at last! [laughs]. I didn't figure in one single frame of the original *Let It Be* movie, but I met Peter Jackson and he showed me a couple of shots. I was absolutely thrilled to be included. He put me in and gave me a credit: 'Alan Parsons, tape operator'.

What do you remember from working on the rooftop gig?
Once the show had started, I just became an onlooker and was there to fix any problems – broken mics, or if any wires got trodden on.



I watched the crowd grow on the surrounding rooftops and in the street below. It was an extraordinary day, really, the most unforgettable day of my life.

What was Glyn Johns like to work with?
Oh, great. He was always ready to impart knowledge. It was slightly strange to be working with a non-Abbey Road engineer; he was clearly very capable, but he was on unfamiliar equipment. [Nominal head of Apple Electronics] Magic Alex's desks simply did not work. I remember seeing the console installed and Glyn shaking his head, like, "I can't work with this."

Did you detect that it would be the end of the group?
Not really, but there was one indication that maybe things weren't ideal as The Beatles were coming in to record as individuals rather than as a band once the basic tracks for *Abbey Road* were done. Ringo would usually appear at the beginning of each day and say, "Anything you need, lads?" and he was usually dismissed with a "Thank you, we'll manage without you." On the final day, when the Abbey Road zebra crossing picture was taken, I snipped the tape for …She's So Heavy, giving it that abrupt ending. I had a pair of scissors and John said, "Cut it there". I don't think he knew exactly how it would sound just cut off like that.

Around this time, you'd been playing guitar in a group.
I was about 19 when I joined a London-based blues band, The Earth. I was a bit of a budding Clapton, but I wasn't that great. We recorded an album called *Elemental*, but it didn't see the light of day until *Record Collector* put it out in 2015 [as part of *RC*'s Rare Vinyl series]. I soon left the band because I didn't have time for it with my commitments at Abbey Road. I put my guitar away for a good few years.

Next stop: Pink Floyd. What were they like to work with?
They were very amenable, very respectful. And they all got on with each other, which is not the case now, of course. That was a very pleasant experience making … *Dark Side Of The Moon*, and what led up to it was the fact that I mixed *Atom Heart Mother* because the engineer who had originally recorded it wasn't available. They decided to give me a chance because, as the second engineer, I knew what was on the tapes and I had a feel for the music, so that was convenience, again.

I went to great pains to make sure I didn't miss any sessions; I didn't want to share the credit with anybody else. *Dark Side…* was much more song-driven than any of their previous stuff and the songs were very strong, very memorable. Everybody knew: "this is going to be Pink Floyd's best album so far". I honestly didn't think we'd be talking about it 50 years later.

At what point did you start to have more creative input in the studio?
With the Floyd, I came up with ideas and played a sort of occasional co-production role, uncredited, of course. I wasn't afraid to say, "Here's a way we could improve this" and "Let's record this this way." I was responsible for the clocks on Time. I'd recorded all the clocks in an antique shop on a portable machine and I said, "I've got some tapes of clocks ticking and chiming which would make a great intro to the song."

You also booked Clare Torry, who did a pretty good vocal on The Great Gig In The Sky.
I'd done one session with her, doing cover versions of songs. I said, "I know a singer who will do an incredible job." She came in and wailed away on the first take, singing words like "yeah, baby," and so on. Roger [Waters] said, "I think no words, no lyrics, just sing." Afterwards, she walked away, completely bewildered. According to her, it was a complete waste of time. Of course, it became a huge part of the album. I'm still in touch with her and we write to each other now and again.

Tell us about working with Pilot.
Oh, I loved their music, particularly Just A Smile and Magic, which was a huge, huge hit for them. It's weird as quite a few of my early productions were very much pop. Pilot were pop with great harmonies and that suited me fine as I was a big Beatles fan. Funnily enough, they started to get more progressive, too – and then some of the musicians would become my collaborators.

On the cusp of pop and prog – and folk – was Al Stewart. What do you remember about working with him?
Most people referred to his genre as folk rock.

But when I when I suggested putting a saxophone on *Year Of The Cat*, he said, "That's a jazz instrument, I'm trying to make a folk rock album here!" I said, "Well, let's try it."

And it changed his sound…
The funny thing is, the sax player, Phil Kenzie, was asked to join Al's band after the success of *Year Of The Cat*. He plays all over the next album that we did, *Time Passages* [laughs].

How did you meet Eric Woolfson?
He was booked on a couple of sessions as a piano player and a producer. He was producing an act, Darren Burn, the son of an EMI executive. I was on that session, we chatted, and he was clearly very knowledgeable about the record business as a whole. He suggested that what I needed, having had a couple of hits, was a manager. I said, "Producers don't have managers." He said, "Well, maybe we can start a trend." And we did. It wasn't long before he said, "By the way, I've got some songs, let's make an album."

Ambitious Projections (left): Alan Parsons in the studio in 1982, during the making of *Eye In The Sky*; (right) John Miles, who worked with Parsons regularly after he produced and engineered Miles' hit single, Music

Behold, the beginning of The Alan Parsons Project. Your 1976 debut, *Tales Of Mystery And Imagination*, was the first of many concept albums. Was that your bag?
It was in vogue to put out concept albums, and I was fine with it. *Tales…* is my favourite Project record. Kind of a firstborn child. It was pretty revolutionary for a producer to put his name to an album.

The subject matter certainly influenced a young, up-and-coming guy called Steven Wilson, and his album *The Raven That Refused To Sing (And Other Stories)*.
You know that I produced that, too? [Laughs] Steven is great. He's actually stealing a lot of the work that I want to do in Dolby Atmos right now [more laughter].

Like the Tears For Fears reissues.
Yeah. Oh God, I would have loved to have done that. And I think he's done [The Who's] *Who's Next?*. My absolute favourite album of all time.

With the Project, you call on many people you've worked with previously, such as John Miles, for vocals. Why?
John had an incredible voice and he brought magic to every song. I'd done two albums with him, and the big track, Music. That was unusual in that it ran to about six minutes. It was a real coup to get that record played on Radio One.

And then you had Steve Harley, Allan Clarke from The Hollies…
We tended to contact friends or people I'd worked with rather than go for completely new faces. It was just one step less than we had to go through. I mean, I knew Colin Blunstone because we used to drink at the same pub.

You didn't know Arthur Brown, though.
That was a connection though Eric's business partner. That was an amazing day. Later, I did a remake with Arthur of Fire, which never saw the light of day. I think it was meant to be for a McDonald's jingle or something. It's out there somewhere.

Why is the orchestra – often arranged by Andrew Powell – important to you?
I think it's part of my sound. Very few people back then were bothering to use an orchestra and I think sometimes fans thought that the orchestration was this weird electronic addition. It was a sound I became known for, but I've never been more amazed than when people hear something, and they say, "That's Alan Parsons". I wouldn't know what it is that gives me that identity at all. It's really strange.

After *Tales…*, the Project signed to Arista, a new label run by Clive Davis, the legendary executive who'd signed so many huge pop, rock and soul artists to Columbia.
I remember our first meeting, at Lorenzo's in Knightsbridge. Clive was impressed with our first album. It didn't exactly set the world alight, but it did have a degree of success. That was enough for Clive to invite us to dinner and say, "I've got a multi-album deal for you." We welcomed it with open arms. He knew a hit song when he heard it, like Ron Richards did. He chose Time, Eye In The Sky and Games People Play as singles and they were all hits.

From 1980's *The Turn Of A Friendly Card* Eric became one of your vocalists. How did you feel about that?
I'd always been against Eric doing lead vocals, but he was very insistent that he could do Time – and he was right, it was very successful. I never had any aspirations to be a vocalist, I'd just add occasional oohs and ahhs and whatever.

1982's Eye In The Sky is your biggest single – Top 3 in the US, No 1 in Canada, Spain and Italy – but you weren't keen on it, were you?
No. We just couldn't find a feel that worked. But then we just got this chugging thing, and that seemed be okay. And yeah, I've never been allowed to forget that I was ready to drop the song.

1985's Don't Answer Me harks back to the Phil Spector songs you loved as a kid. Did you ever get to cross paths?
I did. I did a few sessions with Spector and George Harrison on the *All Things Must Pass* sessions as a tape op.

Was he mad?
Yes. And if he was still living, I would say that with a certain trepidation.

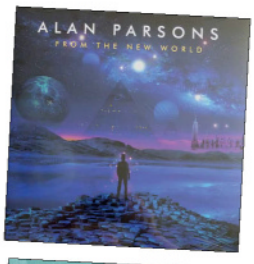
In 1993 you had an enforced break from the Project and started a new venture.
My first outing as Alan Parsons without the word 'project' was with the album *Try Anything Once*. It led to the birth of the live band, because all the people involved in it - Ian Bairnson from Pilot, Stuart Elliott from Cockney Rebel and Andrew Powell – said, "Let's give this album as much of a chance as possible." I was a little concerned about my musicianship but once I dusted off my guitar and started practising again, I felt

"WAS HE [SPECTOR] MAD? YES, AND IF HE WAS STILL LIVING I'D SAY IT WITH TREPIDATION"

Road warriors: Alan Parsons and Eric Woolfson pose in 1985 with gold discs received for sales of APP's *Ammonia Avenue* album, released the previous year

competent enough to be a rhythm guitarist.

What was your aim with *Try Anything Once*?
It was actually a little bit of desperation because I was unable to work with Eric as he was mixed up in a lawsuit around [what should have been the Project's 11th album] *Freudiana*. He got into this terrible wrangle with Brian Brolly, the producer of the *Freudiana* stage show which we'd put together in Vienna. For some reason, my monthly income was channelled through Eric's accounts and his assets were frozen because of the court case. I said, "I've got to get back to work, I've got to do something." So, I built a studio where I lived in Sussex, and we made the album. Clive Davis signed me on my own and, sadly, Eric and I never got to collaborate again.



Your own records kept the 'concept' theme. Why?
I like the structure of them. So with *On Air* it was aviation, and I'd wanted to do HG Wells' *Time Machine* as the second Project album but Eric felt that *I Robot* was a better idea. I was very into the book and the movie, and I love the notion of time travel, science fiction and space. I'm a Trekkie.

***A Valid Path* reunited you with David Gilmour – and it was a rave record!**
I'd not spoken for David for years. I sent him the tracks and he agreed to play on them, saying, "Just give my fee to charity." *A Valid Path* was an attempt to capture a new audience, collaborating, for example, with the duo Crystal Method. We put a piece together around the idea of a ringtone. I did like the trance music and EDM of that period, so I thought I'd give it a go. I was using such a primitive computer; I honestly didn't think I could ever make an album without a recording console and a tape machine, and the process frightened me a bit. What if everything was lost? People said, "It doesn't sound like Alan Parsons at all." It was an experiment… and an unsuccessful one.

You did find a new audience in 2019 by appearing in the adult cartoon series, *Family Guy* [in the episode Yacht Rocky]. That must have been fun.
That was great. I wasn't expecting it, but hey, it's an honour. I wish they'd made me a bit taller, though. I come across as a midget. I wonder if the animator ever saw a picture of me to scale?

2019's *The Secret* has magic as its theme. This is very close to your heart, isn't it?
Yes, I love it. I got a magic set for Christmas when I was a kid, and I was hooked from there. Every time I go on a holiday, I take a bunch of tricks with me to learn, but I never seem to find the time to do it.

Have you ever sawn anyone in half?
I have a trick that's very close, called The Zigzag Illusion. It's where a girl gets into a cabinet and then her midriff is totally moved to one side.

That's a great trick. How do you do it?
I can't tell you!

You must be a member of the Magic Circle, then.
I was an associate member, but I'm now a member of The Magic Castle in Hollywood, aka American Federation Of Magicians. It's very cool.

We're right back to your favourite Pilot song again…
That's pure coincidence!

You seem very proud of your record from last year, *From The New World*.
I am, and the title was inspired by Antonín Dvořák's Symphony No 9 which was actually called *From The New World*. I've lived in America since the millennium so I consider myself to be qualified to say that I'm part of the New World. I think it came out particularly well, with Tommy Shaw from Styx and my old friend David Pack from Ambrosia on it. There's a tribute to Phil Spector with a version of Be My Baby… and I even sing on three tracks.

How do you decide who you're going to work with? Is it about money or to have a good time?
Having a good time is important, but I simply won't accept something that I don't believe in. I have a wish list for collaborators: Pete Townshend, as he's such a great songwriter, Sheryl Crow, Radiohead… But I'm inspired by people like Jake Shimabukuro, who's a genius – I never thought I'd be working with a ukulele virtuoso – and lately I've met a drummer, Franklin Vanderbilt. His main claim to fame is playing live with Lenny Kravitz, but we've done an album and there's a cover of I Robot's I Wouldn't Want To Be Like You.

We talked about your favourite album that you made. What track are you most proud of?
It's from the first Project album, The Raven. It was pretty, pretty good. Anybody that knows me knows that despite there being an electronic vocal on it, it's my voice. And it was about as progressive as we ever got. I was proud of the fact that we were very definitely prog rock at the beginning; I felt good about doing something in the Pink Floyd vein.

The Complete Albums Collection *is out now via Cooking Vinyl.*

PARSONS KNOWS

RARE BOUNTY FROM ALAN'S CATALOGUE

The Hollies *Gasoline Alley Bred*
(Parlophone R 5862, 7" promo, UK, 1970) **£15**
Although Parsons has reservations about the mix, this country-tinged pop tune is notable as an early marker of his studio work.

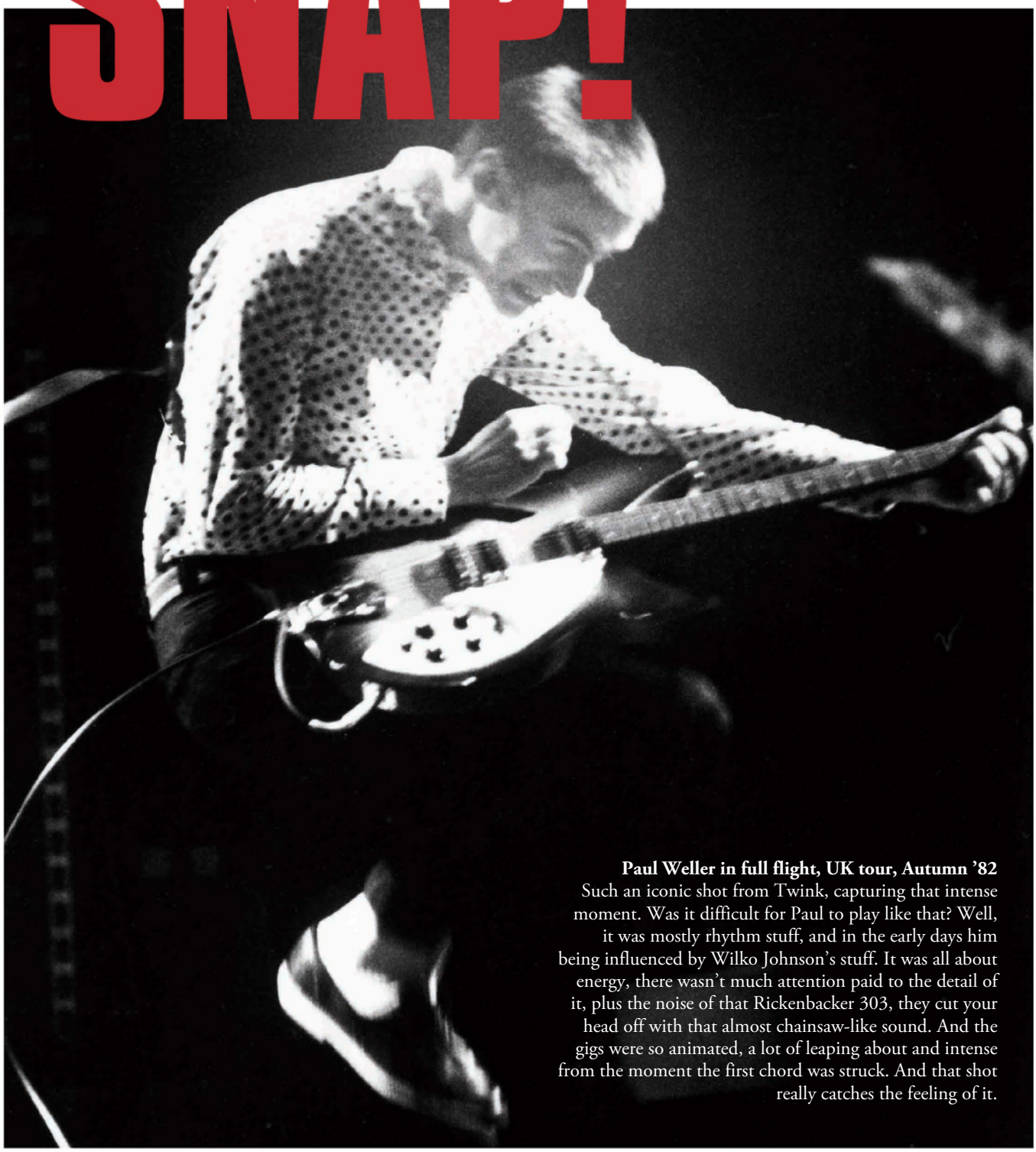
The Alan Parsons Project *Top Airplay From The Alan Parsons Project's 'I Robot' & 'Pyramid'*
(Arista SP 28, EP Promo, US, 1978) **£20**
After being snapped up by Arista, these white-bagged five-track EP promos helped spread the Project's sound across US radio stations.

Alan Parsons *A Valid Path*
(Immergent 284111-2, DualDisc US, 2006) **£40**
Parsons' EDM direction in DTS 5.1, Dolby Digital 5.1 and Stereo with videos, interviews, a track commentary, and live clips from Madrid. Phew!

Alan Parsons *The Time Machine*
(Music On Vinyl MOVLP1010, LP, 180g Limited Numbered Edition, Europe, 2014) **£70**
The science fantasy story that Parsons had always wanted to tell got a hot-stamped heavyweight makeover on transparent vinyl.

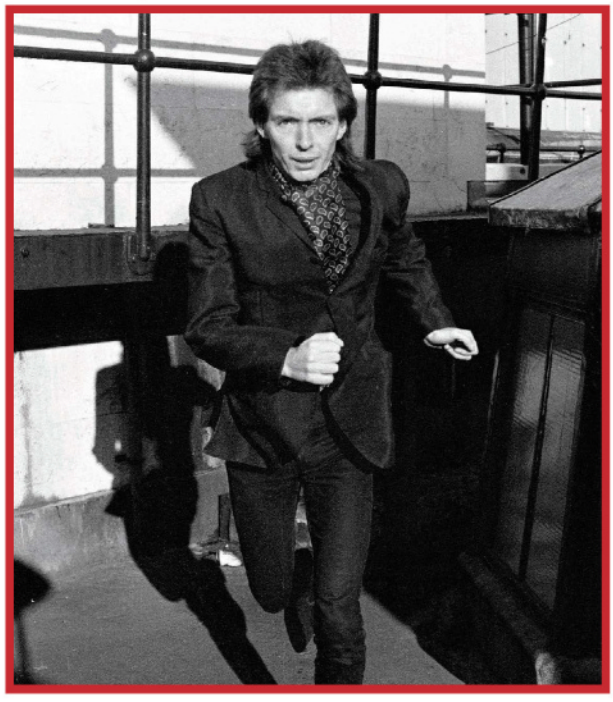
The Earth *Elemental*
(Record Collector Magazine RCLP019, LP, UK, 2015) **£30**
It might have taken 40 years to emerge, but the teen producer's 60s blues group recordings saw the light of day thanks to *RC*.

SNAP!



Paul Weller in full flight, UK tour, Autumn '82
Such an iconic shot from Twink, capturing that intense moment. Was it difficult for Paul to play like that? Well, it was mostly rhythm stuff, and in the early days him being influenced by Wilko Johnson's stuff. It was all about energy, there wasn't much attention paid to the detail of it, plus the noise of that Rickenbacker 303, they cut your head off with that almost chainsaw-like sound. And the gigs were so animated, a lot of leaping about and intense from the moment the first chord was struck. And that shot really catches the feeling of it.

At the height of **The Jam**'s success, the band commissioned 21-year-old freelance photographer **Neil "Twink" Tinning** to follow them around both in the studio and on the road and take reportage photos. The resulting shots appear in **Rick Buckler** and **Zoe Howe**'s new book, *The Jam 1982*, which documents a year when the band were arguably the biggest in Britain, their splenetically intense gigs attended by a fanatical fanbase. Before an autumn tour taking in five Wembley Arena shows in December of that year, Paul Weller, 24, announced the band would split as "I'd hate us to end up old and embarrassing like so many other groups do". Here, **Rick Buckler** (left) takes us through a selection of Twink's best shots from a year when The Jam seemed to rule the Modern World.



Bruce Foxton, *Gift* front cover shoot outtake, London, February '82
We didn't devote much time to album photo shoots in those days, so while we were recording *The Gift* [1982], we just went up onto the roof of Air Studios in Oxford Street, and Twink took shots of us running on the spot. Did we have to do that sort of thing a lot? Not so much – most photos taken of us were just up against a wall or something, so this was a bit different! As it happened, though, Bruce [Foxton] actually went back up there the next day. He didn't feel ready for it the day before, he wanted to make sure he was wearing some decent clothes…

Rick Buckler, back of tour bus, UK, September '82 (right)
This was a typical scene in the back of the tour bus on our way to a gig, again taken by Twink as he was on the road with us. The other guys in the photo are Steve Nichol and Keith Thomas [brass players] from our band, and Joe, one of our security. It must have been a later tour because, by that time, we had graduated to more luxurious travel – a bus! In the early days it would have been a car, or a minibus at best.

Bingley Hall, Stafford, 1 October 1982
This is a nice, unusual shot – I love it when you can see out into the audience, as this is what I remember about each show. Sometimes when Twink took shots like this we would ask people to write in if they recognised themselves. Did the crowds get lairy back then? More back in '78-'79. Then things could get pretty raw down the front. Most of our audience was blokes and the music was pretty intense, and everyone was packed tight together in a relatively small venue. It didn't take much for things to kick off. But most of the time it was good-natured and things rarely turned nasty in the later years.

(Left) Pre-show, Leicester Granby Hall, September '82
You're waiting all day for the time you go onstage and that's the most nerve-wracking time. I didn't used to get too nervous, but Paul did. He used to throw up by the side of the stage just before going on. I don't know if that was because of the booze, though. Did we have a rule about not drinking before going on? Certainly not! Paul would start first thing in the morning sometimes. I tried it once or twice, but it didn't really agree with me – I just couldn't handle a show after that much. But Paul could drink all day and then again after the show and he could still play!

Between shows, Snake Pass, Derbyshire, Autumn '82 (right)
Snake Pass in Derbyshire, and another impromptu stop for a photo taken by Twink. We piled off the bus in a small lay-by on our way to the next gig. We used to take the more scenic routes and drive into small villages to get lunch because it could be a lot of pressure going to a crowded service station and getting recognised. But sometimes we would be refused service, when our bus drove into a pub car park, cos they thought we were a coach load of rock'n'rollers looking to cause trouble in their nice country pub.

Paul Weller signing autographs pre-show, UK tour, September '82
We used to meet the fans at every show and sign whatever they had brought. It started from the very early days when we used to do shows in London. Kids would figure out that we would be there earlier for the soundcheck, and they'd sneak in and get to see us play a few songs before the actual show. John [Weller, manager] didn't like it and nor did the promoters as they thought it might discourage people from buying tickets, but the same kids always went to the show later anyway. And it was great to meet people that way.

Onstage, UK tour, September '82
This is a great shot of the crowd, showing the energy and enthusiasm, especially at the front. By this time, we were playing really big venues and by the time we split we were probably on the way to playing more places like Wembley Arena. Maybe that's one reason why Paul decided he wasn't comfortable with it. We didn't like just playing three or four big shows in the major cities – we liked going to the towns. Although ironically a lot of fans used to follow us around – they'd come halfway across the country to see us anyway.

Waiting to go on, Leicester Granby Hall, 23 September '82
This'll be us waiting to go on, just by the side of the stage, with Steve Nichol and Keith Thomas [brass players, with manager John Weller just out of shot at the right-hand edge of the photo], the anticipation mounting waiting for our announcement. We always looked forward so much to that moment when the house lights went down. You'd wait all day, nerves building, all in anticipation of going onstage. Because we knew we'd always get a great reception from the fans.

Publicity shoot outtake, February '82
Planned photo shoots like this were always very easy for us. We just stood around wherever we were put, laughed, had a joke or two, got it done and moved onto whatever was next. This looks like it was done in a block of flats. We never used to bother about trying to find cool backgrounds or locations – we'd have photos taken in basements of gigs, hotels, or around the back of a venue. But we had a kind of street credible image, so it didn't really matter.

Weller, Amsterdam Paradiso, April '82
This was a rarely seen view of Paul – smiling! Must have been a good gig. It's something that you didn't often see because he was very serious. Maybe he took things too seriously, but during that time there were occasions where you'd catch him off guard when he was in a good mood. Most of the band photos are of us all looking very serious and not smiling, but that doesn't necessarily represent us. We did get on well and being on the road together was a laugh. So, it's nice that photos like this capture that sort of thing.

Weller and Foxton being interviewed
This looks like it's Danny Baker interviewing us [for *NME*]. Interviews were a matter of pinning us down to a particular place for a few minutes. Was the onus on Paul to do most of the interviews and photos? No, not at all. This one's Paul and Bruce but I'd probably just stepped out for a moment because we would usually do interviews and photographs together. We were a band. And this was just part of a day at the office.

The Jam 1982, by Rick Buckler and Zoe Howe, is published by Omnibus.

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Living Doll

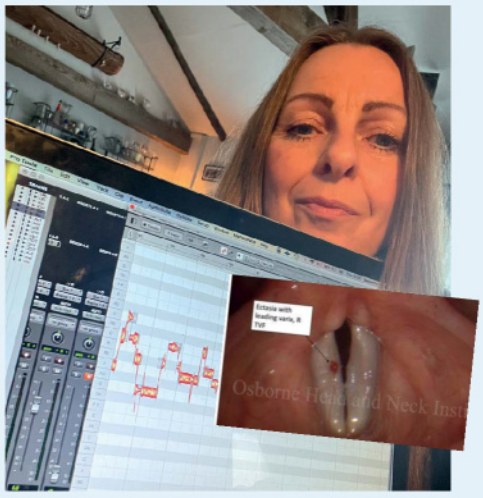
Sam Brown, the singer-songwriter behind 1989 Top 5 hit (and attendant LP of the same title) Stop!, is back with a new album despite having lost the ability to sing in 2007. She tells **Charles Donovan** how she managed it.

"It's OK to be broken" are the opening words of *Number 8*, the first album by Sam Brown for 15 years. In some ways, they capture the essence of the project, one only made possible because the artist was able to reach an acceptance of her particular 'brokenness' – the almost-total loss of her singing voice (and primary income stream), in 2007, just as her last album, *Of The Moment*, came out. Though she'd been an independent artist for over 15 years by that time, her breakout period with A&M ending after two albums in the early 90s, Brown also made an extremely good living on tours with Pink Floyd and Jools Holland. Overnight, it was all snatched away. In the years since, she's been working as a ukulele teacher/bandleader.

Perhaps because of the way she was presented in interviews, particularly during the A&M years when her ravishing voice, with its textures of shale, smoke and sand, was such a welcome addition to the British pop-scape, I'm half-expecting an ebullient, laugh-a-minute bon viveur – a 'right character' – to open the door when I knock at the pretty Dorset cottage where Brown lives with her partner. Instead, the person who answers is thoughtful, unassuming, perhaps slightly nervous, but with a speaking voice (a little breathier than it used to be) freighted with warmth and good will. She looks great, radiating youthful energy and an understated stylishness. I find it hard to imagine anyone not liking her.

Brown's background (father: Joe, a star of the 50s and beyond; mother: Vicki, accomplished singer and backing vocalist) is well-known but she couldn't be further removed from any stereotype associated with celeb offspring. "I've let you down," she says as we loiter in the hallway, a decidedly un-flashy space bearing no sign of the platinum discs from *Stop!* (or the silver ones for its superior but less successful follow-up, *April Moon*, 1990). "I haven't got biscuits." I explain that she's done me a favour, that I sugar-binged my way through the Covid era. We move into a charmingly unfussy country kitchen for tea.

I ask whether the loss of her singing voice was gradual or abrupt. "I left Jools Holland in the middle of 2006," she recalls. "I was finding things difficult. I was having a breakdown, really, after splitting with my husband and probably working too hard. I'm a bit of a workaholic and I'm not very good at time management. I did a big corporate gig around the corner from Tower Bridge. We used to do it every year. And I was just aware of not being able to get the notes, of having to push up to get the notes – very unusual for me." During the recording of *Of The Moment*, the problem recurred. "There's a couple of songs where I can hear that my voice is going," she comments. "I had to work really hard to get those vocals out."



Then and now: Sam Brown in 1989 and (right) today, with a demonstration of how Melodyne alters her vocals and (inset) a surgical photo of the issue affecting her voice

Fifteen years, multiple operations, and the expertise of consultants in both the UK and the US and there's still no unequivocal diagnosis. "But I think there's definitely a psychological aspect," she says. "I just don't know what it is, and I can't access it. The technical expression is that I can't achieve pitch and closure of the vocal folds." To begin with, it looked as if there might be a surgical solution; polyps on her vocal cords were removed. It made no difference. "If I try to sing a note, it'll be all air. I don't have any idea what's wrong with it – it's really broken – and I've tried."

"IF I TRY TO SING A NOTE, IT'LL BE ALL AIR – IT'S REALLY BROKEN"

Brown's tone is one of humorous candour rather than self-pity, not that self-pity wouldn't be justified. One of the *Number 8* tracks, the industrial, abrasive Injured, picks up on the theme: "I am not injured/I do not cry/I am not broken/I will not hide/Don't pity me, look at me and sigh/I am not injured/I am alive". For all the new songs, Brown recorded her vocals with a kind of whisper-sing at the bottom of her range, using Melodyne to correct pitch and create harmonies. "In the old days, I really pooh-poohed Auto-Tune and looked down on anyone who used it," she laughs, "so big slice of humble pie for Samantha!" The song, a cri de coeur, asks people to treat her how they've always treated her. "Obviously lots of people care about me," she says. "And lots of people who don't know me care about me, which is lovely. It really is fantastic – it's an energy on its own. But I suppose I'm quite a proud person and I really don't like the 'sympathetic eyebrow' and I don't want people to go, 'Awww… it must be terrible', because it's just not actually helpful. I don't want to feel like that, I don't want to feel sorry for myself, I don't want to think what a terrible thing it is. I want to move forwards in constructive ways."

Still, there must be a kind of mourning. "I think there is," she agrees. "I've done courses of hypnotherapy, psychotherapy, and acupuncture. I'm not a fan of acupuncture but the acupuncturist is great to talk to and she's a mine of information. One of the last things she said to me was, 'I think it's grief that's blocking it.' And I definitely think there is grief there, probably over many things, and actually if something really terrible happened – I won't specify because I don't actually want it to happen! – but if it did, and I grieved properly over it, possibly my voice might come back. Having said that, I've had to accept that it doesn't work, it is broken, and I know what I can do with it and what I can't. I'm quite a flexible person, so I'd never think, 'That's never going to happen' and that I have to draw a line under it and move on. The way I think about it is that now I would not ever put myself onstage to use my voice in a professional capacity, ever."

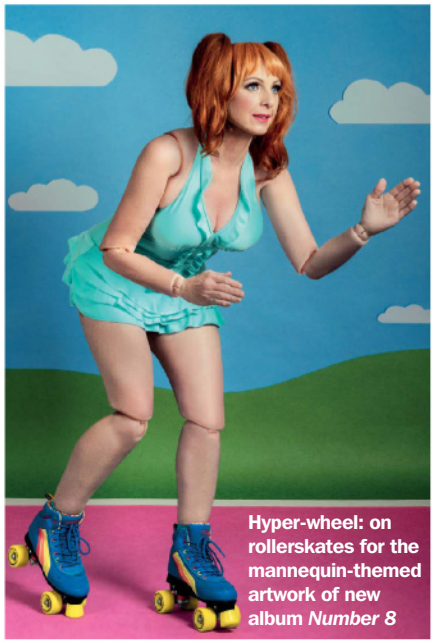
The uke club Brown oversees does involve some use of her voice. "I do sing at gigs with the club and, believe me, it's not good so I always make sure I've got other singers around me. I have accepted that I will probably never again sing like I did and that is a massive loss. I wouldn't ever say that it wasn't because it's huge. And I don't think I have grieved properly for it because we all have to make a living and day-to-day life has to go on."

It's not the first time Brown has had to contend with the problem. After the birth of her second child, she was rendered voiceless, something she partly attributes to years of bad

technique. But it was quickly coaxed back by coaching and became even better. This time, the problem is different, has a less identifiable cause and hasn't shifted.

It's all the more surprising, then, that *RC* is here to talk about a new album with vocals on every track. For a time, it wasn't on the cards. "I used to write all the time when I wasn't touring," she tells me. "But when I lost my voice, it took away any want to be creative in any way. I just couldn't face doing anything." For the first time in Brown's life, she lived without a piano – her primary instrument and the one she'd most often used for songwriting. "I had a few ideas occasionally, and a few uke songs, but they were tiny." As with so many creative projects, Covid lockdown was the spur she needed. "My friend, Danny, who I've known since I was 15, who's my co-writer and producer on the record, said, 'Do you want to do a bit of writing?" Danny Schogger has been a sought-after British keyboardist and producer since the 80s.

More strings to her bow: Sam promoting her work as a ukulele teacher and club leader in 2016



Hyper-wheel: on rollerskates for the mannequin-themed artwork of new album *Number 8*

"IT WAS A CASE OF 'I HAVE TO DO EXACTLY WHAT I NEED TO DO'"

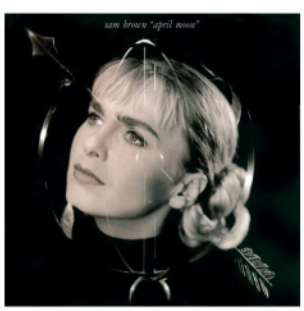
The good news is that *Number 8* works. The choice to go electronica means Brown's manipulated singing fits in a way it mightn't if she'd stuck to the gospelly singer/songwriter styles of her earlier songs. And the Melodyne version of Sam Brown is still identifiable as Sam Brown; some of the hallmarks, including her rejection of faux-American accents, are still there. This is not an album that warrants cringing, qualified praise. It's not a "good effort, all things considered", but an album that succeeds in its own right. Still, Brown's bracing herself for a backlash – not just because her voice cannot summon the great, raspy, take-you-to-church soulfulness for which it became famous, but also because *Number 8*'s musical architecture is so different to anything's she done before. Yes, there were electronic elements in past works, but never so up-front. "I don't know how listeners will feel, because my music has always been very organic," she admits. But the change in direction doesn't mean she's stinted on melody or dumbed down her lyrics. In fact, some songs, such as the chanson-flavoured Ghost, could easily be arranged in the piano/band/strings/horns style of the *April Moon* album.

Brown has picked herself up and kept going many times before, so perhaps her sanguine attitude is to be expected. After her mother died in 1991, she delivered a highly personal album, *43 Minutes*, to A&M, who refused to issue it unless it was significantly changed. She stuck to her guns, left the relative security of a major label and issued the album – an elegiac, open-hearted work, including One Candle, now an established fan favourite – on her own in 1993.

The journey from stardom to a more modest level of fame didn't bother her unduly: "When *Stop!* sold, all of a sudden I had people writing to me saying, 'I like your hair', 'what's your favourite colour?', 'I love you'. I have no problem with it, and I'm always glad if it's a positive thing, but when I did *April Moon*, the reaction changed somewhat. It sold much less, which was never a problem for me, it's never been why I made music. And, of course, when my mum became ill and died, I wrote the third album and that was a case of, 'I have to do exactly what I need to do. I want to make a piece of work.' So that's what I did."

Perhaps she could have made *Stop!* mks 2, 3, 4 and beyond, and remained in the major label division for longer, but it would have necessitated a creative self-betrayal. When she says, "I wouldn't want to be with a major label," I believe her; it's not defensive, fighting talk. "Well, I don't know," she adds. "I think it's good in a way but over the years – this sounds a bit precious, I suppose – but to me music is art, you're making art when you make music. And so, I don't really understand why anybody would have someone who doesn't make music come in and say, 'I think it should be like that because it's more saleable.' I'd quite like to have an independent label because I'd like the help. I'm doing it all on my own. I mean, I have a lovely group of people and certain people have taken certain jobs, but nevertheless it will fall on its arse I have no doubt at some point! Because I can't work, do the teaching, and maintain all the things that a manager and a record company used to do, it's not going to happen. I'll do what I can and give it my best shot. I'm very glad to be doing this." RC

Sam Brown's latest album, Number 8, *is out now on Pod Music.*



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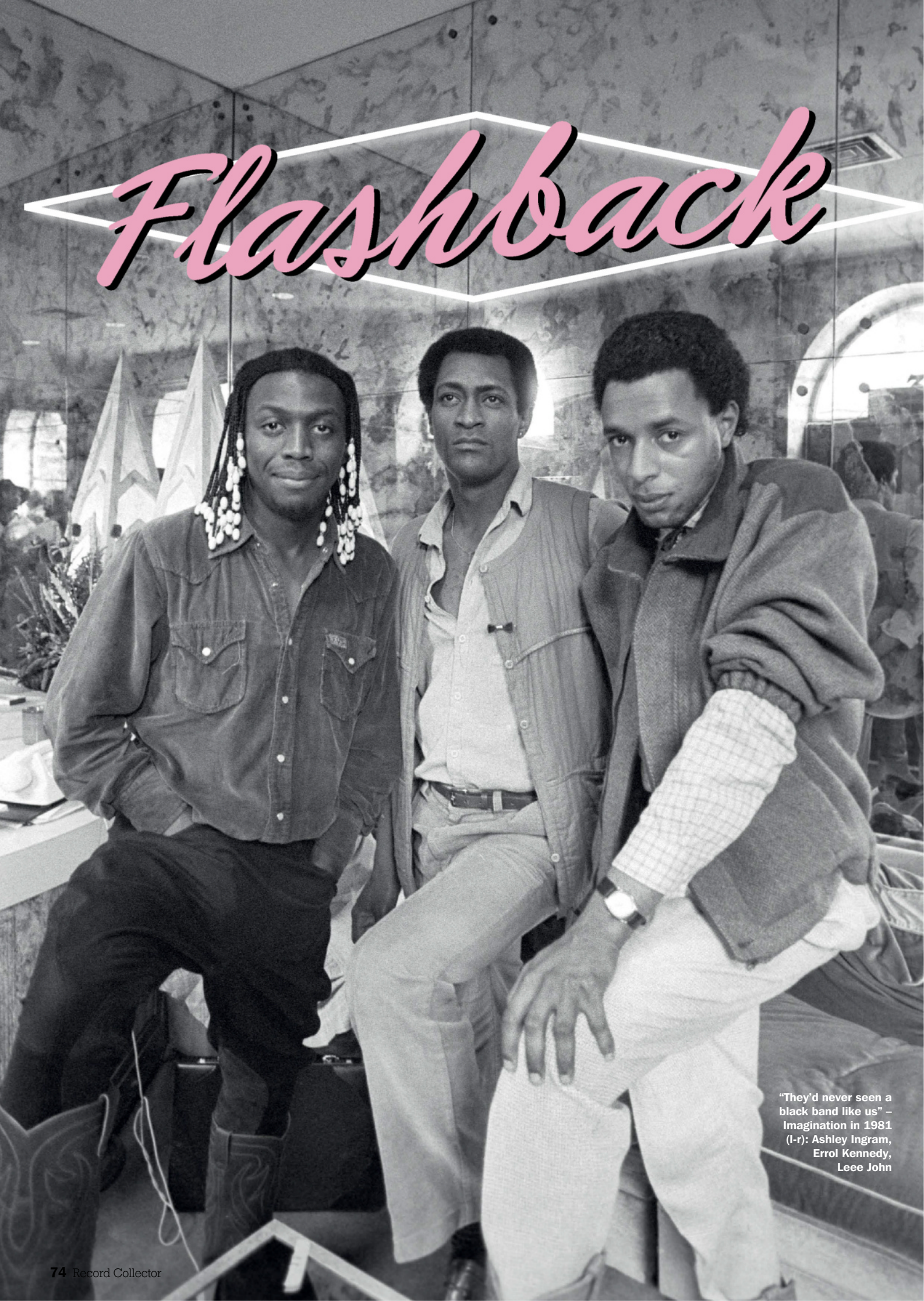
Flashback



"They'd never seen a black band like us" – Imagination in 1981 (l-r): Ashley Ingram, Errol Kennedy, Leee John

With a 17-album retrospective on the shelves, **Daryl Easlea** catches up with **Leee John**, the flamboyant leader of glossy 80s pop-soul act **Imagination** whose camp aesthetic shouldn't preclude their entry to the post-Chic pantheon.

In many respects, when Imagination – Leee John, Ashley Ingram and Errol Kennedy – first appeared on *Top Of The Pops* in early 1981, their performance was as incendiary in its own way as David Bowie's arm-round-Mick-Ronson on the show nine years earlier. Before they had been seen, Body Talk, the ballad they breezed in with, was being taken very seriously, as a next step forward in the burgeoning Britfunk movement. Wearing spandex, togas, harem pants, and – the only phrase for it – *prancing around*, they were offering something that had rarely been seen in Britain; a new kind of black sexuality. Released on R&B Records (its strapline: "It's got to be about the product"), an offshoot of the rather less glamorous PRT, Body Talk was sultry and steamy and, combined with their visuals, stunned UK audiences not yet fully aware of Rick James or Prince. The African-American "love men" who ruled in this area were usually either in bow-ties or behemoths of machismo; here was Leee John, equal parts sexual threat and camp vaudevillian, giving it his all.

Forty years later, he still throws himself wholeheartedly into everything he does. To celebrate the release of *40 Years*, the 17-disc Imagination collection, John offers *Record Collector,* via Zoom, a Flashback to the Music and Lights of the early 80s.

"My focus has always been about the work," says the cat in the well-angled hat on *RC*'s screen. "It's my St Lucian background." Work is something John has always done. From his breakthrough in 1981, he hasn't stopped: writing, singing, directing, collaborating. Within several minutes, he has reeled off a long list of what he's currently up to – and all before we discuss the gigantic career retrospective he's just launching. Exhausted just by listening to his current activities, *RC* reflects on how it all began.

Leslie McGregor John was born in Hackney in 1957 of St Lucian descent, and that vibe saturated John's upbringing. "In St Lucia, everyone's into music. My mother used to do floor shows and I remember watching my sister doing a dance routine to Wilson Pickett's Funky Broadway. My father played saxophone. They encouraged me to play piano, violin, I was in school orchestra." When he was an early teen, John's parents split and he went for a period with his father to New York, attending Bishop Loughlin Memorial High in Brooklyn. Being in the Glee Club, John learned all about harmony singing, and was part of the school choir. It was here that John was talent scouted by Brooklyn-based World Wide Records, a theatrical company with a musical offshoot. John recorded three demos, one of which was a cover of Janis Joplin's Me and Bobby McGee.

It was to be short lived, as John was soon sent back to London by his father. "I still had that music vibe and so many Americanisms; it was Black Power, The Law of The Land and Papa Was A Rolling Stone. Muhammad Ali was doing his thing and I felt my identity as a black teenager. Here, they had Michael X and Holloway Road and then the Sound Systems – Fatman Hi Fi, Sir Biggs. We'd go down and see Aswad playing. We started going to Crackers in Wardour Street at lunchtimes and DJ George Powell turned out to be a next-door neighbour. So, I'd get tickets to go in free. At that time, everybody dressed up and everybody had their identity."

When he was still at school, unbelievably, John got a deal with Snazz Records, part of EMI, with his friend Russell Fraser, and the duo became Russ and Leee, allegedly auditioning in the foyer of EMI for A&R man Roy Fisher. They recorded two songs, Get Up and One Life To Live, backed by Gonzalez and produced by Del Newman. "I thought we'd made it. We had our snakeskin shoes, velvet jackets, and then... you hit the ground and I needed to learn a lot more."

Although the recordings ultimately came to nothing, there was no stopping John now.

"I became part of a theatrical group, and we started doing musicals and plays. I knew all the guys from Central Line and Light Of The World because we'd go to the Tottenham Royal and see their gigs. I was like a little gofer just seeing all of them: Nat Augustin, Kenny Wellington, Breeze McKreith, David 'Baps' Baptiste and Peter Hinds. I became a singing waiter. I had a lot of wonderful experiences. I was learning as I wasn't yet ready.

"I gigged with different bands," John continues. "I was with The Sun Valley Serenaders – we had a residency at The George Canning pub in Brixton. The Cool Notes did the Wednesdays, and we did the Thursdays." The George Canning was run by wrestler Prince Kumali (born Gordon Petrie) and, as a result, it was a haven for showmen like Mick McManus. "We played funk, soul, songs of the day, I'd be singing Barry Biggs' Sideshow. I had to learn to mix the band and use my own microphone. It taught me to be very independent."

At this time, John was part of an agency – as was soon-to-be Imagination bassist Ashley Ingram – who would get him to back established US singers in the UK. "I would go to all the different army bases, with Ashley. They'd bring two members of The Delfonics or Chairman Of The Board, heavy Americans. I would be doing all the harmonies with them. It was really a great training ground."

In early 1981, things changed. "I got a connection that took me to PRT and that's where I met [soul A&R supremo] Morgan Khan. He was saying that he needed a song with a strong bassline. I'd done three tracks with Trevor Horn – the productions were interesting, but it was pseudo-disco." A rough mix of one of the tracks, Got To Be Good, was sent to America and the master was lost. One of the PRT directors told John to speak to producers Tony Swain and Steve Jolley: they had a musical idea how best John could be used. John was sceptical because of the loss and wondered whether he wanted to stay with the company. Swain suggested that John put a group together.

John took the music that Swain had written and wrote the lyrics and the melody to Body Talk. "I was using my reel-to-reel and a cassette machine and I was copying things over," he explains. "We went in the studio, and Tony and Morgan had no idea what I was going to do. I was very pedantic; I just wanted it to be perfect. I said to Ashley, 'We'll do it all in one go and that will be it.' So we did, we did it all in one take, we just overdubbed the choruses. Then Morgan took it out on the street. White

Photo: Getty

labels were very, very, very heavy at the time." Errol Kennedy completed the line-up on drums, and the name Imagination, an extension of Imagine by the recently passed John Lennon, was chosen. "Everyone thought we were from America," John says. "Blew up big time. Then Morgan, as mad as ever, said, 'You gotta look different!'"

Khan's idea that Imagination should dress differently was music to John's ears. And as they appeared in living rooms all over the country, that difference was duly noted. "We'd go to Kensington Market, and I saw a sirwal, this Arabian thing, where my legs would come through," John laughs. "I had one in black and one in white and a scarf – we just got things from everywhere. Errol wore gold lamé. Ashley borrowed something from my stage wardrobe."

Imagination were the icing on the cake at a brilliant time for pop. Britfunk, dazzling records coming over from America; rap; white boy funk; Haircut 100 and ABC in their first phase; futurists and new romantics. *Top of the Pops* seemed to be this cornucopia of powerful individuals. "The more I was dancing, more of my legs were shown and people were saying that we had nothing on underneath," John laughs. "We did. It became more and more exaggerated. By the time we had Flashback, the third single, everybody on the dancefloor on *Top Of The Pops* looked like us. It was phenomenal – they'd never seen a black band like that. If we'd all dressed in suits like the Four Tops or The Temptations, we wouldn't be seen. We needed something that meant they'd stay with us for a long time and, by god, they did."

Their sound helped, with the then-unique synth bass that drove all their numbers, played by Tony Swain. "I call him a silent genius because he listened to what we were talking about, and I had carte blanche to write whatever I wanted," John says. "The record company were always very tight with their budgets. I recorded I'll Always Love You (But Don't Look Back) and Flashback on the same day. I'd thought of the title, Flashback, and that was all I had. I did all the harmonies. As we'd just had two hit singles, we were on our way. I was writing a biographical thing about us. We did it quite quickly, and my voice, because I've been singing all day, was very high. Later, Just An Illusion and In The Heat Of The Night were recorded in the same day, too."

The group's first two albums, and their mini-album, *Night Dubbing*, still sound quietly influential and fresh. *Body Talk*, for example, contains Burnin' Up, which sounds like Italo-House about a decade before it broke, and I'll Always Love You (But Don't Look Back) could be the blueprint for George Michael's solo ballads. Of course, it couldn't last, and more outrageous characters were to come on *Top Of The Pops*, most notably Boy George. Culture Club's star rose as Imagination's waned in the public eye. It was time to consolidate in America.

"You gotta look different!": John on Channel 4's *Soul Train* in 1985, Ingram and Kennedy buried in the throng

"When we first went there, we did *Soul Train* with Marvin Gaye," John recalls. "We were on top of the world. When we went back to write, it was different. I felt that all the vultures were out. Then I realised, after all that time in Los Angeles, record companies were doing similar to a lot of black artists, like Five Star, dangling this carrot and spending loads of money. But what we had here was just as good and they were taking stuff from us."

By the late 80s, the original line-up of Imagination split, and though they have worked together on and off there is to be no fully-fledged reunion. Is there still a rapport between the original three? "Not really," he admits. "It was a professional relationship. Ashley is very talented; he went on work with Des'ree and now he's teaching in the Far East. Errol's doing some charity things for the NHS, drumming. I felt like Henry Kissinger at the time trying to keep everything together, but after a while, I didn't know who Leee John was."

In 2003, John joined performers such as Elkie Brooks, Tony Hadley, Michelle Gayle and Dollar on the prime-time ITV Show *Reborn In The USA*, where British performers with low American profiles went to different cities to sing before a public vote. John came fifth, and his popular profile was raised. "I had the offer to do an album like Tony Hadley when we did *Reborn In The USA*, like a Frank Sinatra or Sammy Davis Jr. I refused as I wanted to do something more eclectic." He is deeply proud of the resulting *Feel My Soul* from 2005. "People were asking if it was going to be 'Imagination jazz', and that was not what it was about," he says. "I recorded it in France with my players – I did a one-take nine-minute version of Strange Fruit. I wrote eclectic jazz numbers, some with a hip-hop, soul feel, with a jazz inflection."

Made with members of Loose Ends, the Gibson Brothers and Incognito, 2016's *Retropia* was born out of the sadness of the death of several of John's friends as well as his sister. All ruminative slow jams, it garnered positive reviews. An appearance at 2019's *Love Supreme* festival was singled out for John's stage mastery: had John come from Harlem and not Hackney, he would be revered. "I'm not looked at in the same way as if I was American," he notes. "American artists are shown so much respect. We did a 30-date tour in Germany with Chic, Earth, Wind & Fire, Sister Sledge and Kool & The Gang. That's the kind of level I've been working with all my life. When I come back here, they don't really know what I do. You never stop learning. That's why I'm still being creative because there's new audiences all the time."

Another avenue John pursues is that of filmmaking; a long-term project has been to make a documentary, *Flashback*, about the history of black British music. "I interviewed over 100 people, we've got a timeline, from coming from Africa to today into two parts," he enthuses. "When it first started, it was

Photo: Getty

'Ullo, John, gotta new mantra? Leee today: "This year is going to be 20-20 me"

going to be 60s to 90s, and then it started to expand. I've got very heavy interest on an international level. I did a 30-minute documentary in 2019 called *I Love St Lucia;* one called *Police And Thieves,* which I've done for educational purposes. I've also done three documentaries for SOS Children's Villages in Zambia, South Africa, and Tunisia which were very interesting."

Lockdown brought another opportunity for John. In 2020, he joined Damon Albarn and Jamie Hewlett's Gorillaz repertory company on *Song Machine, Season One: Strange Timez*, singing on The Lost Chord. Joining the Gorillaz collective meant live work as well, with two shows at the O2 Arena, and a huge outdoor event alongside fellow Gorillaz guests such as Elton John, Mos Def, Shaun Ryder, Robert Smith and Snoop Dogg.

What's next for the soul whirlwind? "This year is going to be 20-20 Leee because I've got the 17-album box set, and ...Solitude, a track with two-time Grammy Award winning Jorge Vercillo; then a 70s vibe track with Robb Scott, which sounds like Donald Byrd meets Leee John with real strings." He barely pauses to breathe. "I've got a smooth jazz album with Bill Sharpe of Shakatak called *Intimate Glow*; an Afrocentric number with Billy Obam, who was close with Serge Gainsbourg, cool music with a French edge. For my album, I've got a track with William Orbit, which I wrote with the group Bond based on Rimsky-Korsakov's *Scheherazade*; a song called Without Love with Mo'kalamity who did an album with Sly and Robbie. Paulo Goude, Grace Jones' son, is on there and does a rap..."

The maxim 'carpe diem' could have been invented for him.

"The early hits still sound fresh," he decides. "I saw *Man Vs Bee* [*2022 Netflix smash where Rowan Atkinson is terrorised by said insect in the shower while Just An Illusion plays*) on a plane. I'm sitting there, thinking, Bloody hell. Rowan Atkinson's singing me! It's been good and we've been blessed and lucky. We wrote every song to be classic." RC

Flashback: The Very Best Of Imagination *is released by Sony Music.*

IMAGINATION SELECTED UK DISCOGRAPHY

SINGLES

81	R&B Records RBS 201	**Body Talk (Vocal)/Body Talk (Instrumental)** (7") **£2**
81	R&B Records RBL 201	**Body Talk (Vocal)/Body Talk (Instrumental)** (12") **£4**
81	R&B Records RBS 202	**In And Out Of Love (Vocal)/In And Out Of Love (Instrumental)** (7", p/s) **£2**
81	R&B Records RBL 202	**In And Out Of Love (Vocal)/In And Out Of Love (Instrumental)** (12") **£4**
81	R&B Records RBS 206	**Flashback/Burnin' Up** (7", p/s) **£2**
81	R&B Records RBL 206	**Flashback/Burnin' Up** (12") **£4**
82	R&B Records RBS 208	**Just An Illusion/Just An Illusion (Instrumental)** (7", p/s) **£2**
82	R&B Records RBL 208	**Just An Illusion/Just An Illusion (Instrumental)** (12") **£4**
82	R&B Records RBS 210	**Music And Lights/Music And Lights (Instrumental)** (7", p/s) **£2**
82	R&B Records RBL 210	**Music And Lights/Music And Lights (Instrumental)** (12") **£4**
82	R&B Records RBS 211	**In The Heat Of The Night/In The Heat Of The Night (Instrumental)** (7", p/s) **£2**
82	R&B Records RBL 211	**In The Heat Of The Night/In The Heat Of The Night (Instrumental)** (12") **£2**
82	R&B Records RBS 213	**Changes/So Good, So Right** (7", p/s) **£2**
82	R&B Records RBL 213	**Changes/So Good, So Right** (12", p/s) **£4**
83	R&B Records PRDUB 1	**Heart'N'Soul/Burnin' Up** (12", promo) **£5**
83	R&B Records RBS 214	**Looking At Midnight/Follow Me** (7", poster sleeve) **£2**
83	R&B Records RBL 214	**Looking At Midnight/Looking At Midnight (Club Mix)** (12") **£3**
83	R&B Records RBS 216	**New Dimension/I'll Always Love You** (7", yellow paper bag sleeve, sticker) **£1**
83	R&B Records RBL 216	**New Dimension (9.20 Electro Mix)/Burnin' Up (Dub)/ New Dimension (A Cappella Version)** (12" 'giant single', yellow die-cut bag, large picture label) **£4**

ALBUMS

81	R&B Records RBLP 1001	**BODY TALK** (LP, with insert) **£7**
82	R&B Records RBLP 1002	**IN THE HEAT OF THE NIGHT** (LP, g/f) **£6**
83	R&B Records RDUB 1	**NIGHT DUBBING** (LP, title spelled Night Dubbin' on label) **£5**
83	R&B Records RBLP 1004	**SCANDALOUS** (LP) **£3**
87	Red Bus 208 547	**TRILOGY** (LP) **£6**
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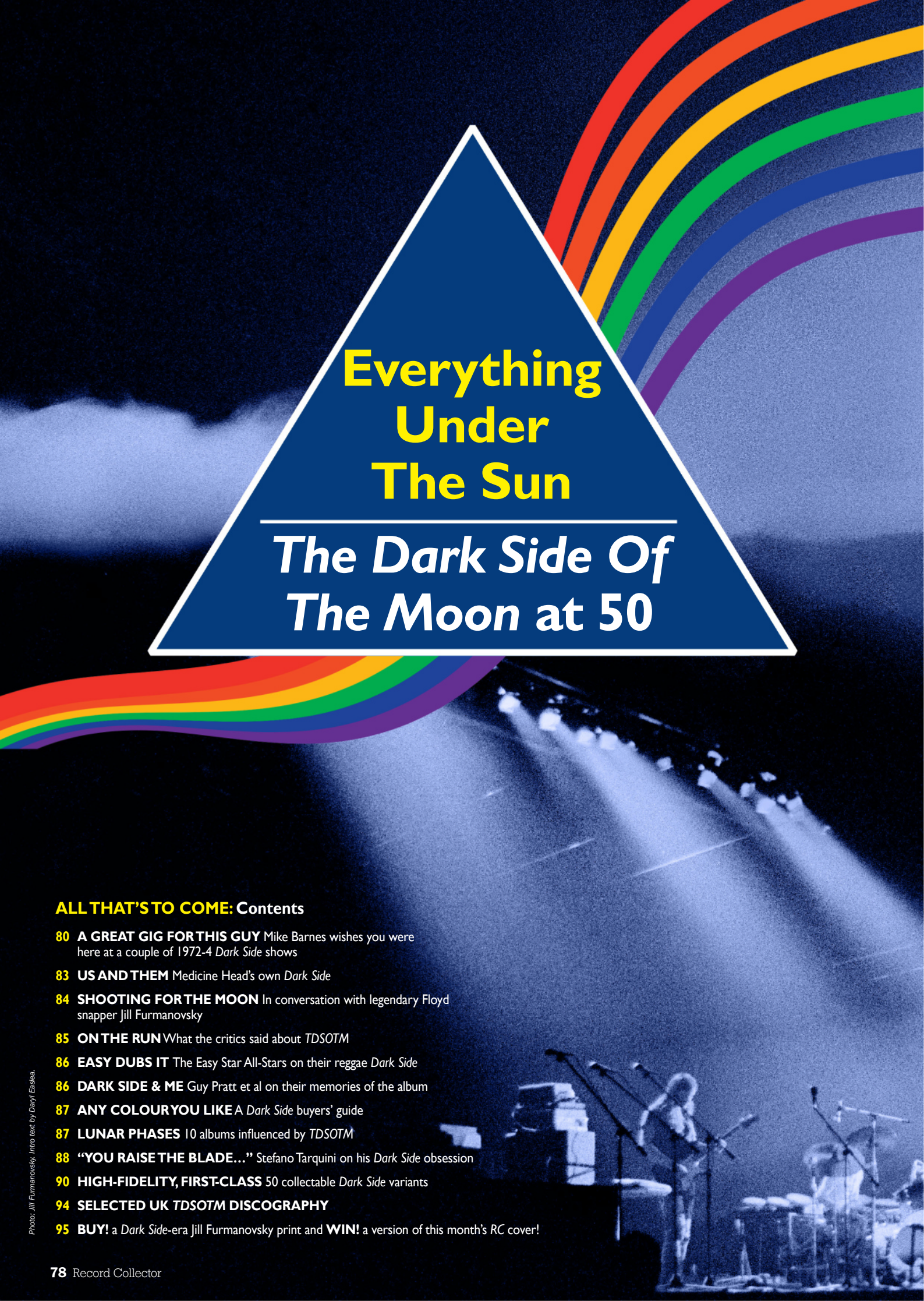
92	Castle Communications CSC 7047	**FASCINATION OF THE PHYSICAL** (CD) **£4**
17	LJ Music Ltd LJMUSICLTD VINYL 1	**RETROPIA** (as Imagination Ft Leee John, LP) **£10**

SELECTED COMPILATIONS

83	R&B Records RBLP 1006	**IMAGINATION – GOLD** (LP) **£4**
89	Stylus SMR 985	**ALL THE HITS – HOT SENSATIONAL REMIXES** (LP) **£4**
23	Edsel EDSL 0114	**40 YEARS** (as Imagination Ft Leee John, 17CD, booklet, some signed) ..... **£70/£70**

Everything Under The Sun

The Dark Side Of The Moon at 50



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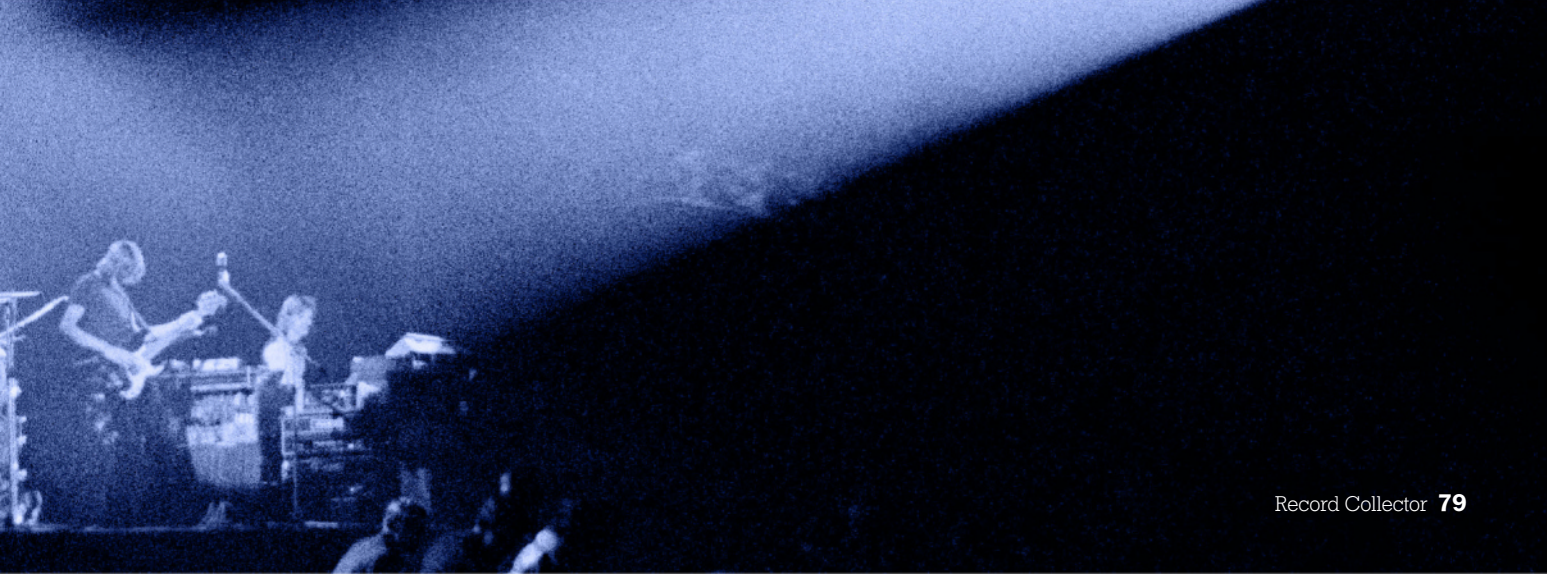
Photos: Jill Furmanovsky. Intro text by Daryl Easlea.

Present Moon: Pink Floyd onstage in 1972, when they were already playing *Dark Side* live

Pink Floyd's eighth studio album, ***The Dark Side Of The Moon***, is one of the cornerstones of modern music., capturing a band at their peak, honing and refining the experimentation of their recent past into linear progressive pop songs. Haunted by the spectre of their absent leader Syd Barrett, and bewildered by the rituals of adulthood, Roger Waters wrote of ageing, war, religion, avarice and lunacy in a manner so recognisable that it has resonated down the ages. As for its artwork, nestling just behind ***Sgt Pepper***'s bass drum, the prism on the album's cover is one of the most iconic in rock. The icing on the VCS 3, Waters' vision would be nothing without the textures provided by David Gilmour, Richard Wright and Nick Mason. To commemorate the 50th anniversary of the album, issued originally on 1 March 1973, **Mike Barnes** and **Jo Kendall** explore this classic from new angles, from the live shows that shaped the record to the music press reaction. They meet the young woman behind the lens on tour, and assess the album's impact on the next generation. And **Stefano Tarquini** and **Joe Geesin** provide expert discographical detail...



50

A Great Gig For This Guy

When **Pink Floyd** unveiled material from *Dark Side*, at the Dome in Brighton in January 1972, a young **Mike Barnes** (inset, right) followed its course up to the album's release the following year. One of the first-ever gigs he went to was when Pink Floyd played it live at Wembley in 1974. Here's what he remembers…

On 20 January 1972, Pink Floyd debuted an album-length collection of new material live at the Brighton Dome, *The Dark Side Of The Moon – A Piece For Assorted Lunatics*. But due to technical problems with the backing tapes this first performance was abandoned, and the old favourite *Atom Heart Mother* played instead. The title of this work-in-progress was changed to *Eclipse* for a while, then reverted back to *The Dark Side Of The Moon*.

Pink Floyd habitually road-tested new songs and improvised extensively onstage, which made them a target for bootleggers. One early performance of *The Dark Side Of The Moon* at The Rainbow Theatre, London, in February 1972, was released as the bootleg LP *The Best Of Tour 72*. The audio quality was good, albeit with some brutal edits. The group's name was missing from the record label, and even some covers, presumably so as not to arouse suspicion in a pressing plant. It's reputed to have sold over 100,000 copies (it has recently been made available in unedited form on Spotify).

This writer received a baptism by fire, aged 12, when subjected to *Ummagumma* from the record collection of a friend's older brother. The music had disturbed and moved me in a way I'd never experienced before. He had also managed to acquire the mysterious *Tour 72*. It sounded very promising, if a little stiff and tentative in places. Some new songs had a similar concision to those on Floyd's 1972 soundtrack album *Obscured By Clouds*. It included a mesmeric, guitar-driven instrumental and a tape collage section that nodded back to their avant-garde experiments on *Ummagumma*, with ecclesiastical organ and looped addresses from the pulpit. Best of all was a rocky song at the start of side two, introduced by tape loops of cash registers, with a strong bassline and a very loud sounding David Gilmour guitar solo.

Robin Denselow reviewed one of Pink Floyd's 1972 Rainbow shows for *The Guardian*: "This was one of the finest rock concerts I have heard. The result was sad, magnificent, and exquisite. Little wonder that many of the audience left in tears."

Pink Floyd's albums regularly charted at a time when the record-buying public were embracing new ideas. They were seen as a link between rock and 'serious' music and had been name-dropped by hip establishment figures such as classical conductor David Measham, who worked on the orchestral version of The Who's *Tommy*.

I bought *The Dark Side Of The Moon* on its day of release, 1 March 1973. But despite the album's extraordinary sleeve graphics, and initial pressings coming with pyramid-themed stickers and a couple of posters, to my young mind it lacked the impressionistic otherness, and the spacey sounds and pastoralia of 1971's *Meddle*. Disappointingly, the guitar instrumental ("Travel Sequence") had been dropped and replaced by the brief, propulsive synth-based number "On The Run". And the tape loop collage ("The Mortality Sequence" or "Religion" as it had been called), had given way to the vocal bloodletting of The Great Gig In The Sky.

The Dark Side Of The Moon had a post-psychedelic fascination with sonics, but Pink Floyd had turned back on cosmic excursions like Set The Controls For The Heart Of The Sun to explore inner space. And now their love of musique concrète and tape effects was manifested via extracts

Photo: Jill Furmanovsky

"Anticipation was high": Floyd onstage on their 1974 *Winter Tour*. (Inset below): the tour programme

of recorded interviews with associates of the band asked questions about violence and death. The superficially attractive but rather vague poetics of their earlier songs had been replaced by Roger Waters' cohesive but bleak worldview. The lyrics to *Dark Side…* are full of sadness and fear: of failure; of wasting time; of insanity; of poverty; of loneliness; of death. And if you were immune to such fears, you would probably be randomly picked off by cancer anyway.

But although the band had created this pessimistic musical psychodrama, they inhabited it as well. On Brain Damage, Waters essentially says that if you are plagued with "dark forebodings", then so is he, and when the metaphorical dam bursts open, he'll "see you on the dark side of the moon" as being a rock star gives him no protection. The gospel-style backing vocals also seem to offer redemption. Eclipse closes the album with a wry question mark: what does this dark side of the moon actually mean anyway?

Back in the day I enthused to my friends what an amazing piece of work it was, and although my heart wasn't completely in what I'd said, as time has gone on, I'm more inclined to concur with those youthful sentiments.

The Dark Side Of The Moon went to No 2 in the UK charts and stayed there for 539 weeks. It was a fixture in the US Billboard 200 for 714 weeks. The album's production sound was immersive, with an extraordinary depth and clarity. It seems strange to think of it now, but in the 70s music press, rock'n'roll fundamentalists were sceptical of technology, as if an over-reliance on it would make your music somehow less honest. They also sneered at the squares who bought the album "because it sounds good on their stereo" and because everyone else was doing so.

Pink Floyd had played a handful of UK dates in 1973 and announced a 20-date *British Winter Tour* the following year. One of this writer's earliest gigs was Pink Floyd at Empire Pool, Wembley, on 16 November. An enterprising older kid from school had hired a coach from Hampshire and anticipation was high – this was Pink Floyd, after all. We took our seats and looked across the hangar-like space, picking out a man with long hair and red beret. Was it Eno? We hoped so. We knew they would play *The Dark Side of The Moon*, but would they revisit some of their space voyages?

They didn't. They began with a new 20-minute song, Shine On You Crazy Diamond, which would become the centrepiece of their 1975 album *Wish You Were Here*. Rick Wright introduced it with a few minutes of solo synthesiser to the accompaniment of lights reflected off a mirror ball. To an impressionable youth the combination was magical. The band played two other new songs in the first set: Gotta Be Crazy (an early version of Dogs from 1977's *Animals*) and Raving And Drooling (an early version of Sheep from that album). Yet the acoustics of the space seemed to suck the energy out of the music. Despite their light shows, dry ice and back projections, Pink Floyd had never leapt around like rock stars. And while their nondescript onstage garb had indicated a what-you-see-

is-what-you-get authenticity and a lack of ego, now their demeanour could be read as cheerless and aloof.

The concert programme was like an amusing amalgam of an underground magazine and a boys' comic, with the group depicted as characters in their own comic strips. It included lyrics to these new songs. On Gotta Be Crazy we were informed that we had to "eat shit" and the song's author, Roger Waters, added the line, "You gotta keep people buying this shit", implying that at least some of the shit on the menu was being produced by the band themselves. No headlining 70s rock band had displayed this attitude before.

The concert had its enjoyable moments, the atmosphere enhanced by back projections, but *The Dark Side Of The Moon* did rather drag on. A BBC Radio 1 team recorded the 16 November performance, and my mixed memories of the live version of the piece were reinforced when it was broadcast on Alan Freeman's Saturday afternoon show, on 11 January 1975 (the recording is included on *The Dark Side Of The Moon Experience*, *Immersion Editions and now, the 50th Anniversary set*). Unsurprisingly, it sounds better than it did live. On Money, Gilmour plays with customary flamboyance, but when they take it down it starts to sag. And while the soulful female backing vocals on the album are bedded into the music the live duo The Blackberries have much stronger voices than Gilmour and Waters and rather dominate. Dick Parry contributes some excellent, urgent sax, but Any Colour You Like meanders. Yes, it did all sound a tad lethargic. They encored with Echoes featuring The Blackberries and a sax solo by Parry. On the coach back, our perplexed tour leader asked, "What have they done to Echoes?"

Ink Floyd: *NME*'s Nick Kent (left) gave the band's 1974 tour both barrels, before (inset above) the guitarist exercised his right to reply

These Wembley shows prompted one of the most notorious live reviews of all time. Nick Kent had reviewed the Thursday 14th and Friday 15th concerts for *New Musical Express*. Pink Floyd had attracted some criticism in the past, but nothing as savage as this. Kent admits that, after he joined the paper, it had become more "consciously irreverent", but Pink Floyd were still widely regarded as progressive rock royalty and Kent's attack felt like treason. He wrote: "I'd entered the Empire Pool toting healthy expectations for a thoroughly enjoyable evening of entertainment at the very least. I left the same hall possibly more infuriated over what I'd just witnessed than I can ever remember being over any other similar event." He conceded that the back projections were "very obvious" but "kept you engaged if not enthralled", and that was about as positive as it got. He summed up the group's attitude as "not merely a kind of utterly morose laziness, which is ultimately even more obnoxious than callow superstar 'flash', but a pallid excuse for creative music.

"The Floyd, in fact," he continued, "seem so incredibly tired and seemingly bereft of true creative ideas one wonders if they really care about their music anymore. I mean, one can easily envisage a Floyd concert in the future consisting of the band simply wandering onstage, setting all their tapes into action, putting their instruments on remote control and then walking off behind the amps in order to talk about football or play billiards… As a rhythm section, Mason and Waters are perhaps the dullest I've ever witnessed." He felt their once vital flights of improvisation were reduced to "some of the most laboured bouts of aural padding imaginable".

"Waters and Gilmour were very pissed off, and I've apologised" Nick Kent

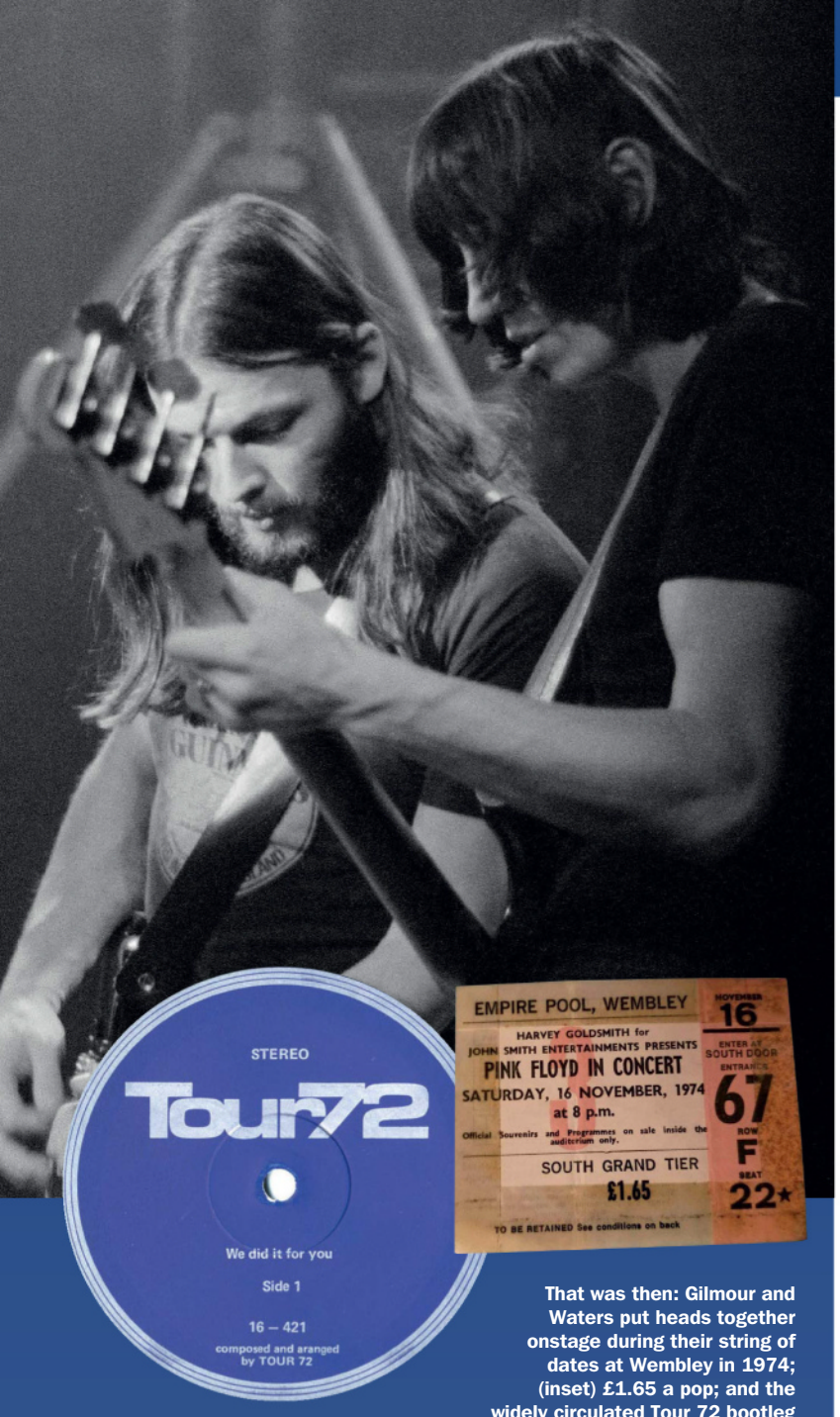
It was a sour view of the band but quite thrilling in its negativity, although his description of Gilmour's hair, which "looked filthy there onstage, seemingly anchored down by a surfeit of scalp grease", rather crossed the line.

Speaking to me in 2014, Kent looked back at his review. As a young fan, I'd wanted to love it more but didn't share his absolute condemnation. "Well, I was there for free," he said. "And they made sure that I got the full good sound, and I could see what was going on onstage. When you pay your money you think, 'I'd better find something good to like about this.' Waters and Gilmour were very pissed off, and I've apologised to Gilmour. Richard Wright came up to me at a party a year after that review came out and thanked me. He said, 'Listen, I don't agree with you, but that review forced us to sit down and actually talk about our problems as a group in a way that we wouldn't have done if we'd just got more how-wonderful-you-are reviews.'"

Kent now has a positive view of the album. "Pink Floyd are very interesting," he says. "They had been a psychedelic band but weren't good enough as musicians to be a fully-fledged prog rock band, but they used those limitations to their advantage, and now their music has lasted the test of time far more than the clever-clever musicians. With *The Dark Side Of The Moon* they got their concept together and Roger Waters found his voice as a songwriter. He took it from John Lennon, specifically the *Plastic Ono Band* album and specifically Working Class Hero, and re-channelled the way that Lennon delivers it with that kind of half-whisper, but a real seething anger in his voice."

In contrast, *Sunday Times* critic Derek Jewell attended the Thursday 14th concert and wrote: "Richly they merit their place among the

Photo: Jill Furmanovsky



That was then: Gilmour and Waters put heads together onstage during their string of dates at Wembley in 1974; (inset) £1.65 a pop; and the widely circulated Tour 72 bootleg

symphonic overlords of today's popular hierarchy... they reeled off, apparently effortlessly, a performance with musical textures so ravishing and visual accompaniment so surprising that, for once, the thunderous standing ovation was completely justified."

A smarting David Gilmour agreed to an interview with Kent's fellow *NME* Journalist Pete Erskine. Regarding Jewell's write-up Gilmour said that particular concert was "probably the worst we've done on the whole tour", adding, "I don't think anyone on our level feels deserving of that kind of superhuman adulation number." He also admitted that "*Dark Side...* has trapped us creatively". Erskine also pointed out that the lyrics of Gotta Be Crazy, specifically the line, "Gotta keep people buying this shit", were essentially sneering at the audience. "It is possibly a sneer... but not at the audience as a whole, but at the type of adulation bands like us get," Gilmour replied. "I think there is something wrong with that... people needing hero figures like that, thinking that rock musicians have all the answers."

What Gilmour didn't realise is that Pink Floyd would remain heroes to many and that *The Dark Side Of The Moon* would go on to become one of the most successful albums of all time. But Pink Floyd were changed forever, and this complicated mix of disenchantment with the audience, the music business and themselves, would fuel Waters' muse until the band in this incarnation ground to a halt in 1985.

Thanks to Richard Barbieri and David Parker.

US AND THEM
The *other* Dark Side Of The Moon...

Medicine Head began life in the late 60s as a duo of guitarist and singer John Fiddler (above) and Peter Hope-Evans on harmonica and jew's harp. They had a surprise hit single in 1971 with (And The) Pictures In The Sky on John Peel's Dandelion label. "John Peel was happy, but we were thought of as an 'album band' and a hit single wasn't our goal," Fiddler explains to *RC*. This caused Hope-Evans to temporarily quit. But before he returned – to record another hit, 1973's One And One Is One, on Polydor – Medicine Head recorded a heavier, progressive rock long-player, *Dark Side Of The Moon*, in 1972.

"It wasn't a conscious move," Fiddler insists. "Keith Relf had produced *...Pictures In The Sky* and he wasn't sure what he was doing after The Yardbirds and Renaissance, so I asked if he would like to play bass, and we auditioned a drummer.

Did the title have any particular significance?
JF: It wasn't any kind of marketing idea. I'd written a song called Dark Side Of The Moon: "When your lover leaves you in the night, and it's much too soon/You feel like you're living on the dark side of the moon." I decided not to put it on the album, but it was eventually released on the 2005 album, *Don't Stop The Dance*.

John Peel championed Pink Floyd. Did you or he have an inkling that they had been thinking of using the title?
JF: I didn't know anything about it and Pink Floyd didn't contact us. I believe they'd also called it *Eclipse*, but our own *Dark Side Of The Moon* had come and gone before theirs came out. I'd thought up the title, and they liked it and decided to use it, no question. But that's OK. It's not something you can copyright.

I hadn't really kept up with Pink Floyd beyond what they did in the 60s, like See Emily Play, but *The Dark Side Of The Moon* was quite different. Like millions of others, I think it's a great album. A lot of it has that mid-paced tempo, but they do it so well that it gives it its atmosphere and a kind of cumulative power. It really stands up.

Do you think Pink Floyd's *The Dark Side Of The Moon* piqued people's interest in Medicine Head's album?
JF: Oh, definitely. People are interested that the two albums have that same distinctive title, but they are very different in character. Personally, I love them both!

As told to Mike Barnes

Close encounter: Jill Furmanovsky with Nick Mason at Abbey Road Studios, 1975

Shooting For The Moon

Jill Furmanovsky – who designed the front cover image for this month's issue of *Record Collector* – was a young art student with a borrowed camera when, on 14 January 1972, she innocently strolled down the front aisle at the Rainbow Theatre in Finsbury Park and squeezed in to shoot pictures beside the professional photographers. She ended up with an engagement as the venue's official snapper. Her next job just happened to be photographing Pink Floyd, who were rehearsing material for an upcoming album. With a new image collection, *Pink Floyd: The Dark Side Of The Moon: The Official 50th Anniversary Book*, out now (inset, right), Furmanovsky tells **Jo Kendall** about those early days working with Floyd and their design team, Hipgnosis.

How did you first get interested in photography?

"My father was a very good amateur photographer and was an architect, so he took pictures of his work stuff. We had a little dark room in our house in Southern Rhodesia [now Zimbabwe]. As a child I remember sitting there, going, 'Abracadabra!' and seeing pictures coming out of white paper. I was fascinated."

And where did you get your love of music?

"My dad also played guitar as his hobby, so I've kind of embodied his two hobbies in my career, but not intentionally [*laughs*]."

How did you end up with a camera in your hand?

"When we moved to [London] I went first to Harrow School of Art and then The Central School of Art, because I liked music a lot – people like John Lennon and Roxy Music had gone to art school. I first did a foundation course, then a year of textile design and finally a degree in graphic design. Part of the training was a two-week photography course. In those days, photography was a service department, not a degree course – you'd learn how to photograph your work. For that, they gave you a college camera."

In that first week you decided to take some photos of live rock music?

"Yes, I went to the Rainbow Theatre, and I was up in the balcony with my camera. I thought I'd test out shooting a bit closer to the band when I saw photographers working by the stage. Nobody stopped me going down there because I had this camera, and it must have looked like I was one of them. I ended up photographing the band playing, Yes. Two of the other photographers asked me if I was professional. I just said yes – which was a lie. I was 18 and *not* professional! They got me the work at the Rainbow; they were the house photographers, and they were leaving to make a film, or something. I went back to college on Monday saying, 'I've got a job. Teach me everything in the next three days.'"

"Nobody stopped me going down the front because I had this camera"

How did you meet Pink Floyd?

"They were the first band I properly observed because they were rehearsing at the Rainbow during the second week of my photography course. The songs they were working on would become *The Dark Side Of The Moon*. I took a few terrible pictures from the balcony but I kept my distance because I was very shy. They played the full show the following month, and then they went to the Dome in Brighton. By that time, I'd met their promoter, Peter Bowyer, and he invited me to photograph it."

This is where the shots from backstage come from?

"The first few pictures in the book are from the Dome, Brighton, in June 1972. I went with my first-ever flash gun, which I didn't know how to use properly. I was in the dressing room with them, trying to be

Photo: Jill Furmanovsky

discreet. The band didn't seem to care. Nick Mason was the friendliest and he was interested in photography. David Gilmour was so good-looking that I couldn't have a conversation with him. Roger Waters was a bit scary, and Rick Wright was very shy."

You were already a fan. This must have been terrifying.
"I'd seen them at the Roundhouse when I was 16. It was a seminal show for me, and I was smitten after that. The fact that they were in the Rainbow the week after I got my photography gig was just unbelievable to me. My professional photographic history starts with them – if you don't include Paul McCartney, and an elbow taken with an Instamatic when I was a schoolgirl! I got to know them slowly so it wasn't so scary.

What was your impression of the *Dark Side* music and show?
"What Floyd wore in the dressing room they wore onstage, which meant they weren't the centre of attention. They were casually dressed but it didn't matter because they were hiding behind dry ice and very good lighting,; they were innovators in this area and in using special effects, such as the gong that burst into flames and later the aeroplane that zoomed over the audience's heads. They were also doing interesting stuff with sound using a quad system. Sounds like a helicopter reverberated around the auditorium from one speaker to another which was awesome. There was no leaping around onstage, or a James Brown-type frontman to focus on, so I'd use techniques such as long exposures to capture what was happening. When I met Storm Thorgerson, those techniques became a lot more experimental."

Storm, and Hipgnosis, feature in the book (co-curated with Aubrey Powell). Tell us about meeting them.
"By 1973 I'd done a year at the Rainbow and photographed Floyd a few times. I took my portfolio of Floyd shots to Hipgnosis. They had an appalling office with a sink for a toilet above a bookshop in Denmark Street. Storm was friendly. He thought pictures of bands were boring, but understood the need to do them and, as I was doing live shots, I could be useful. By the time Floyd got to Earls Court in '73, I was shooting quite well, and Floyd's management bought some of my pictures. However, you never knew if you were persona grata or non grata with [*the management*], and I was still extremely shy and unconfident in approaching them."

But Storm took you under his wing, didn't he?
"Yes he did, in autumn 1974 he took me on the *Dark Side* tour to be a fly-on-the-wall photojournalist, and after that I was in the inner circle – until *The Wall* came along. And then nobody was in the inner circle [*laughs*]."

***The Dark Side Of The Moon* is such an historic moment in pop culture. How do you feel when you look back?**
"I was a fan and a student when this all began. So to go night after night to see *The Dark Side Of The Moon* live and to worship Floyd through my lens, that was thrilling every single time."

RC's* The Dark Side Of The Moon *front cover image was created exclusively for us by Jill using her images from Floyd onstage in 1972-74. Jill's classic photo collective,* Rockarchive.com, *celebrates 25 years this year.* Pink Floyd: The Dark Side Of The Moon: The Official 50th Anniversary Book *is available now via Thames & Hudson, and it will also form part of the forthcoming* The Dark Side Of The Moon *box set. A 50 year retrospective exhibition of Jill's work opens in Manchester's Central Library in April 2023 and a documentary film,* The Invisible Photographer, *about her work is in production for release in 2023.

ON THE RUN

What the papers said about *Dark Side...*

The first that the music press heard of *The Dark Side Of The Moon* was at a playback at the London Planetarium on 27 February 1973. The group felt that the audio equipment was inadequate and, with the exception of Rick Wright, decided to boycott the event, sending cardboard cut-outs instead, which were placed behind a desk in the reception hall.

Melody Maker's Roy Hollingworth had problems with side one, making the rather baffling assertion that, after 10 minutes, "the music became so confused with itself it was virtually impossible to follow" – which would have been during Time – and, after 15 minutes, was "diabolically uninteresting" (The Great Gig In The Sky). He thought side two was a distinct improvement, writing, "The songs, the sounds [and] the rhythms were solid ... [Dick Parry's] saxophone hit the air, the band rocked and rolled and then gushed and tripped away into the night."

In his *Sounds* review, Steve Peacock's enthusiasm was less qualified. He praised the group's "technical expertise", their playing, compositions and sound effects, concluding, "I don't care if you've never heard a note of Pink Floyd's music in your life, I'd unreservedly recommend everyone to *The Dark Side Of The Moon*."

Tony Stewart, on reviews duties for *New Musical Express*, was also impressed: "Musically, this album is not unsimilar to the style formulated with, first, *Atom Heart Mother,* and then, *Meddle*, though thematically it's stronger – on the most worldly of subjects: madness. That in itself is an over-simplification, because close inspection of Roger Waters' lyrics in Breathe or Money reveals ties with the causes of lunacy or death from overwork, and to the separation of races or classes in Us And Them.

"Probably," he concluded, "this is Floyd's most successful artistic venture... Although one may find musical similarities with the two previous sets, there is doubtless a development in form and structure."

Back in 1973, TV chef and epicure Loyd Grossman was a music critic for *Rolling Stone*. He wrote: "The pop scene's preeminent techno-rockers: four musicians with a command of electronic instruments who wield an arsenal of sound effects with authority and finesse... *The Dark Side Of The Moon* is a fine album with a textural and conceptual richness that not only invites but demands involvement. There is a certain grandeur here that exceeds mere musical melodramatics and is rarely attempted in rock."

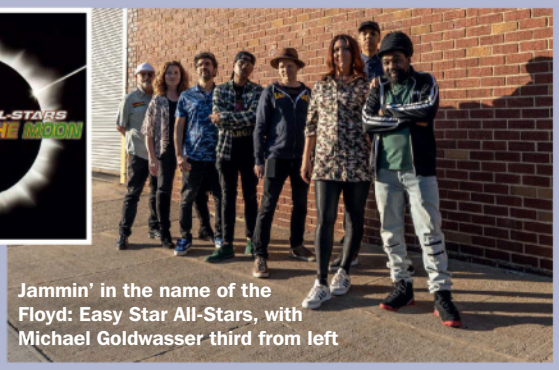
But no one could possibly have predicted

the album's incredible popularity and, looking back in February 1974, *NME*'s Ian MacDonald [pictured, inset] found its success rather perplexing. He mused, "If you'd played this to an average record-company executive at the beginning of '73 and told him it would become the year's best-selling rock LP and carry off the majority of the poll-awards in its class, he'd have laughed in your face." MacDonald felt it was "hopelessly slow" and "far too serious" to be obviously commercial, but thought the clue to its success "lies in those letters that turn up in [*NME* letters page] *Gasbag* every three months or so with the hurt frowns of their authors almost visible between the lines: 'Whatever happened to the Spirit of Woodstock? What happened to war-is-over-if-you-want-it? What happened to idealism, anti-materialism, and the brotherhood of man?'

"*The Dark Side Of The Moon,*" he wrote, "is Roger Waters' stab at answering such questions. It's a fumbling, sometimes banally clumsy effort – like a drowsy man groping in the dark for the bedside light-switch – but it has its moments of clarity (such as the second verse of Brain Damage), and Waters' own troubled conscience is, broadly speaking, successfully transformed into the troubled conscience of us all." **MB**

50 EASY DUBS IT!

When *Dark Side…* was reimagined as a dub record, to Floyd's acclaim



Jammin' in the name of the Floyd: Easy Star All-Stars, with Michael Goldwasser third from left

Dark Side…'s notable full-album cover versions include releases by psychedelic freewheelers Flaming Lips, folk singer-songwriter Mary Fahl, jazz guitarist Nguyên Lê with the NDR Big Band, and prog-metal titans Dream Theater. But one album that's (rock)steadily been popular since its 2003 release is Easy Star All-Stars' reggae homage, *The Dub Side Of The Moon*.

New York indie label Easy Star was formed in 1996 by Michael Goldwasser, Eric Smith, Lem Oppenheimer and Remy Gerstein to promote new and established dub and reggae artists. In 1997, Easy Star All-Stars' musical collective was created to back artists such as Sugar Minott and to present tributes to Augustus Pablo and Dennis Brown.

One day, label VP Oppenheimer was out with *The Dark Side Of The Moon* on his headphones when it struck him: this could be a reggae record. He relayed this back to producer/musical director Goldwasser who sat down for a proper listen and agreed. "One reason is the universal themes that Floyd were writing about," he explains. "Although they obviously have a very British take on the world, Jamaica, being a former British colony, also has this British sensibility about some things. But the themes of life, death, money, time, insanity… anyone from any culture could relate to that."

Musically, *Dark Side…*'s songs fitted, too. "Historically, a lot of reggae has been based on chord progressions that are relatively simple. On *Dark Side…* there are large sections that just go between two chords, so harmonically that made a lot of sense."

In his bedroom studio, Goldwasser tackled Breathe first. "I came up with a bassline, Ticklah programmed a simple drum pattern, then played chords on the piano. From one song, I felt that it could translate. That even happened when we made On The Run a dubstep jungle tune."

With its time signature of 7/4, Money was the most challenging track to arrange until Goldwasser and co-producer Ticklah (Victor Axelrod) "cracked the code: we used a steppers beat". Some of Goldwasser's favourite moments were working with "Jamaican vocalists who'd never heard *Dark Side…* – the songs were pretty darn weird to them". This included the late Frankie Paul, who sang Us And Them. "He was incredible, with a beautiful voice," Goldwasser says. "He was blind, so he didn't read the lyrics, but his friend told him the lines and he sang them."

Once completed, Goldwasser thought, "It's worked! But I don't know if anyone will like it." And as news of *Dub Side…* spread, some fans on classic rock message boards decried its existence – until it was released. "Then I started seeing some of the same people saying they liked it, it was respectful," Goldwasser says. "And some were saying they hadn't liked reggae before hearing *Dub Side...*"

The record gained reputation and word got back to the Easy Stars that David Gilmour had called it "great fun", with Nick Mason commenting favourably on it in interviews. "The cutest thing," smiles Goldwasser, "is that Clare Torry has come to see us a few times. She said that she likes our version of The Great Gig In The Sky better than hers!"

"With *Dub Side…* we wanted to break down barriers," Goldwasser decides. "Get rock fans listening to reggae and reggae fans listening to rock. Music is music, it's all the same."

The Easy Star All-Stars'* Ziggy Stardub *is released 11 April – see easystar.com.

DARK SIDE & ME

Pink Floyd's Next Gen speak…

Guy Pratt

Floyd bassist and Rockonteur recalls joining the Dark Side

"As Christmas and birthday gifts when I was 13-turning-14, my mum and dad bought me my first guitar, a bass, and a copy of *The Dark Side Of The Moon*. I only remembered this as I was walking up the back stairs of the stage of Wembley Stadium in 1988 [as the new bassist for Floyd on the *Momentary Lapse Of Reason* tour]!

I wasn't a big prog head, I liked rock'n'roll. But what I loved about *Dark Side…* is it taught me to not be afraid of jazz. Rick Wright's chords turned me onto Miles Davis. And it wasn't until I played it, with the accompanying films, that I got what some of the lyrics meant. When they made *Dark Side…*, Roger said, 'I was 28 but I was still waiting for my life to start.' I understood that exactly. I'd had an incredible few years leading up to the Floyd gig, but I was thinking, 'I'm not there yet.'

"It felt very special to be onstage with David and Rick in 2006, particularly with the *Dark Side…* songs. You witnessed this incredible symbiotic relationship."

Durga McBroom

How Floyd's long-serving vocalist went from experimental music fan to honouring Rick Wright

"*The Dark Side…* came out when I was 10, but I really got into it aged 14. I went to an experimental mobile school called MOBOC and we listened to it on an eight-track on the bus. The record is the perfect balance of contributions by the members of Floyd and it never dates. To be able to recreate the music and do the full running order with Floyd live is an achievement I'm truly proud of. When David decided to add The Great Gig In The Sky to the set he said, 'Learn it note-for-note.' The first time we did it – me, Margaret Taylor and Rachel Fury at Budokan – it was awful [*laughs*]. As time went on, we made it more our own and got much better. Floyd tribute acts today even use our adlibs, which is humbling.

"At Knebworth, Clare Torry sang The Great Gig… live. I didn't know she was a blonde Englishwoman! I thought, 'Where's the sister?'! She was very nervous and I'm proud that I got to sing with her that night.

"When Richard Wright knew that he was dying he set aside some funds for his memorial service, specifically including a flight to bring me in to sing The Great Gig In The Sky. Screw a Grammy, that's the biggest honour I could receive."

Theo Travis

Prog's go-to sax and flute man is blown away by TDSOTM.

"In the 70s, the son of our cleaner had a copy of *Dark Side...* I didn't know what it was, there were just these funny noises in the room. I was very young but intrigued. Later, I bought a second-hand cassette at a local junk shop. I liked its strangeness, the darkness of the lyrics and the beautiful sound design.

"I toured with David Gilmour [*in 2015*], and at the first rehearsal, in a very casual manner, he said, 'Shall we do Us And Them?' I had to stop myself from grinning ear-to-ear and laughing. It was a hilarious 'pinch-me' moment.

I've met Dick Parry a few times and we've been to shows. He shrugs off his playing on *Dark Side…*, he's embarrassed by the attention. But I really like the sound of his sax in the mix. It's forward, very clear, and a perfect arrangement."

ANY COLOUR YOU LIKE

But mainly black: a buyer's guide to *The Dark Side Of The Moon*

There are more than 1,000 versions available of The Dark Side Of The Moon*, from releases with label misprints to bootleg picture discs. The album has been repackaged and reissued countless times in many different formats, including the new 50th anniversary box set, reviewed next issue. Here are a number of available options that have been released in the UK and Europe.*

In 1993 *The Dark Side Of The Moon* was remastered for CD by Doug Sax and James Guthrie at The Mastering Lab in California. It was released in a cardboard box with a 3D prism and included a booklet of 3D photography and lyrics, and five postcards featuring the original artwork. (EMI, 0777 7 81479 2 3, **£10**).

The album's 30th anniversary in 2003 was marked by the release of a multichannel surround sound SACD with a mix by James Guthrie (EMI, 7243 582136 2, **£20**) This was used in preference to Alan Parsons' original Quadraphonic mix, released on Harvest in 1973 (Q4SHVL 804, **£60**). The front cover artwork features Storm's Thorgersen's photo of a stained-glass version of the original prism design. The insert includes band photos and images including the original stickers and artwork. It was mastered at James Guthrie's studio, Das Boot Recording, in California by Guthrie and Doug Sax.

There was also a 30th anniversary edition 180g LP (Harvest, SHVL 804, **£80**), remastered by Kevin Gray at AcousTech Mastering which came in a gatefold sleeve with the original two stickers and posters, with a special 30th anniversary poster and sticker.

The six-disc *Why Pink Floyd...?* series *Immersion Edition* Box set (EMI, 50999 029431 2 1, **£120**), released in 2011, consists of three CDs, two DVDs and a Blu-ray disc in a six-panel digisleeve. The CDs comprise: a newly remastered original album, by James Guthrie and Joel Plante at Das Boot Recording; a complete performance of *The Dark Side Of The Moon* recorded at Empire Pool, Wembley in November 1974; and an early 1972 mix of the studio album without Speak To Me, but with extra live tracks and demos.

The Blu-Ray includes: the original mix, Alan Parsons' 1973 Quad 4.0 mix; James Guthrie's 2003 5.1 surround sound mix; audiovisual content of Careful With That Axe Eugene and Set The Controls For The Heart Of the Sun from Brighton Dome 1972; a 2003 documentary film, *The Making Of The Dark Side Of The Moon,* and concert screen reels of the 1974 British and French tours and the 1975 US tour in both LPCM stereo and 5.1 surround sound.

The DVDs comprise these same audio mixes, the concert films and the documentary and the audiovisual material from Brighton. The extras include a 36-page booklet designed by Storm Thorgerson, a photo book edited by Jill Furmanovsky, and all manner of souvenirs and paraphernalia, including marbles and a scarf(e). It was among Storm Thorgerson's last works with the group, and his sense of the absurd was as strong as ever.

The slimmed down *Why Pink Floyd...? Experience Edition* (EMI, 50999 029453 2 3, **£10**) is a 2CD set that comes in a digisleeve with a slipcase and contains the 2011 album remaster and *Live At The Empire Pool Wembley, November 1974* with a 16-page booklet with lyrics and band photos.

A single *Why Pink Floyd...? Discovery* CD of *Dark Side* is also available in a card gatefold sleeve with a 12-page booklet in 2011 (EMI, 50999 028955 2 9, **£5**).

In 2013 an audiophile vinyl LP was released on 180gm virgin vinyl (Harvest, SHVL 804/ EMI, 50999 029876 1 3, **£60**) based on the 2011 remaster. It includes the original stickers and posters plus a new 40th anniversary poster.

A 180gm vinyl LP was released in 2016 on Pink Floyd Records (PFRLP8, 5099902987613, **£18**) remastered by Guthrie, Plante and Bernie Grundman. It comes in a gatefold sleeve with the original stickers and posters.

A single CD in a replica cardboard sleeve based on the 2011 master was released in 2016 on Pink Floyd Records (PFR 8, 50999 028955 2 9, **£8**).

Photos: Korneeva Mariia; Joshua Reynolds

LUNAR PHASES

10 albums under the influence of *TDSOTM*

The Alan Parsons Project
Tales Of Mystery And Imagination
(Charisma, 1976)
Floyd's engineer brought *Dark Side* conjury to his group's debut release.

The Orb *Adventures Beyond The Ultraworld*
(Big Life, 1991)
A two-hour electronic trip from Alex Paterson, schoolmate of serving Floyd member Guy Pratt.

Porcupine Tree *Signify*
(Delerium, 1996)
Textural sonic passages ran alongside more immediate compositions as Steven Wilson's band fell progwards.

Radiohead
OK Computer
(Parlophone, 1997)
The Oxford quintet's musings on alienation and capitalism became Dark Side… version 2.0.

Spiritualized *Ladies And Gentlemen We Are Floating In Space*
(Dedicated, 1997)
Plangent, cinematic space rock, augmented by blues and gospel.

Nine Inch Nails *Still* (UMG, 2002)
Attached to the And All That Could Have Been live release is this poignant, existentialist outpouring.

Coldplay *A Rush Of Blood To The Head*
(Parlophone, 2002)
Chris Martin's indie rock act got deep, meaningful and massive on album No 2.

Kid Cudi *Man On The Moon* (Universal Motown, 2009)
The rapper-producer took sonic and thematic cues for this dreamy, disjointed concept album.

Airbag *Identity*
(Karisma, 2009)
The most obviously Floyd-style prog LP here, done with class and feeling.

Flying Lotus *Until The Quiet Comes*
(Warp, 2012)
Lushly produced abstract electronic expression, with a heart of *Dark*-ness.

Words/interviews: Jo Kendall / Mike Barnes

50 "You Raise The Blade/ You Make The Change..."

Pink Floyd author **Stefano Tarquini** (right) has spent decades collecting their records, making him a source of information for Floyd collectors all over the world. He is the founder of the Italian collectors club, The Lunatics, and has curated online resources dedicated to the band including the Mr Pinky Discography. Here, he and publisher **Charles Beterams** discuss their new book, *Any Colour You Like – The Dark Side Of The Moon On Vinyl*, with **Joe Geesin**

Pink Floyd are one of the most successful bands these shores have ever produced – and most collectable, too. This magazine has documented Pink Floyd's varied and colourful discography in issues #292, #321, #356, #417 and #432, with records from around the world (including countries you couldn't imagine releasing records) regularly commanding four figures. And those values continue to rise, given Pink Floyd's influence and legacy.

Released in 1973, *The Dark Side Of The Moon* went on to become one of the biggest-selling albums in the world. It's music as popular and culturally important as its striking cover. But can such a massive-selling album be collectable? Well, yes. Of course, condition is everything. And it has to be the complete package: in this case the gatefold sleeve, two posters and two stickers. And then you're into Beatles territory, with pressings often differentiated by the position of wording on the label. A first pressing with the inserts complete and solid blue triangle on the label, in excellent condition or better, will quickly empty any wallet, while a well-played copy with the outline triangle and no inserts will struggle to fetch £5 no matter how much it's been cared for.

Back in 2008, publisher and Pink Floyd collector Charles Beterams issued the *Pink Floyd On 45* book (updated 2019), an extensive and comprehensively illustrated discography of Pink Floyd singles from around the world, from the Japanese red vinyl promos and Thailand EPs to 45s released in Costa Rica, Angola and Kenya.

Now, to coincide with the anniversary of *The Dark Side Of The Moon*, Beterams publishes Stefano Tarquini's book dedicated to the album: *Any Colour You Like – The Dark Side Of The Moon On Vinyl*, taking a similar visual discographical angle to the …*On 45* book.

Here, Stefano and Charles talk us through some of the most interesting editions of the album.

First, what do you think the appeal is of *The Dark Side Of The Moon*?
Stefano: *The Dark Side Of The Moon* finds Pink Floyd at their most experimental and, thanks to people such as Alan Parsons, they created what many call "the perfect album". Most stereo-speaker stores try out their systems with this record.
Charles: It was a case of right time, right place. It was the perfect record for the band at that time – all killers, no fillers. The commercial appeal of songs like Money is undoubtedly a part of the band's success in the US. It was a step up from *Atom Heart Mother* and *Meddle* but with a much wider appeal and a beautiful fresh sound.

How important is the album to Pink Floyd and their fans, and to music in general?
Stefano: Really important. The Floyd presented it in public for an entire year, 1972, one year before its release, which displays a courage that few bands have had – to premiere an entire album a year before its release and reshape it throughout the tour! Today, that would be inconceivable.

Why a book specific to the album?
Stefano: The book is the result of a lifetime spent collecting Pink Floyd records: an in-depth study devoted to one record. Inside, you will find almost all the 700 variants currently known of Floyd's masterpiece, via the most beautiful photographs of the labels, of which just over 500 are from my collection.

Are you big collectors?
Stefano: Indeed. I have spent almost three-quarters of my life collecting only Pink Floyd records, but also cataloguing them on my site, long before Discogs. I have now developed an eye for detail, and my knowledge of the group's official record production has made me a source for all collectors in Italy and around the world. But I do it in my own way: collecting records in a "statistical" way is unique, personal, perhaps anachronistic; very few people in the world do it, especially when it comes to collecting one band and only LPs. Collecting is a passion, a way of life.
Charles: Yes and no. I stopped collecting records. My profession is buying and selling records and I would end up being my own best customer. I did keep some cool items touch – such as an original copy of the *Jokers Wild* LP and the Philippines edition of the Ron Geesin/Roger Waters track Give Birth To A Smile. Over the last decade, I have narrowed things down to collecting paper goods (tickets, handbills, photos, clippings) an ever-growing archive as I can use them for the books I write and/or publish.

How difficult is it to track down new variants?
Stefano: Collecting all the variants of a record is an almost impossible task. Each country has its own production, with various known releases, test pressings, promotional copies, demo copies, and misprints; to these we add the regular copies, originals and reissues. But today, with the help of the web, I can do a much wider search and find two or three unknown pieces every week. But I also have dozens of collector friends who help me, putting into practice what Pink Floyd themselves said: "Together we stand".

How confident are you that the book covers everything?
Stefano: A specific book on *The Dark Side Of The Moon* vinyl has never been done before. But there will always be something to add: collectors know that nothing is definitive. A record collection is something dynamic, always evolving, and you cannot fix it in a single book. That is why there may be a reprint.

Are there other areas of Pink Floyd that warrant the same research?
Stefano: My collection includes not only *The Dark Side Of The Moon*, but also all the rest of their production, with hundreds of different editions and variants for each title. My motto remains: "The collector is a fool who tries to bring order and catalogue the infinite chaos".

How did you get into Pink Floyd and record collecting?
Stefano: I started at the end of 70s with a collection of live cassettes; collecting Pink Floyd concerts was a way to learn more about the group and what made them legendary. A further cue for me was a gift in the very early 80s: the original Italian edition of *The Piper At The Gates Of Dawn*, which has increased in value over the years.

"Last year I discovered eight unseen colour negatives from the band's tour in 1969"

What discovery, while working on this book, gave you the most pleasure?
Stefano: Finding an unknown print or one that circulates in very few copies makes me happy. Finding another variant of an edition or finding the missing piece in my collection is now part of my life, and each time is like the first time.

Is there the same demand for detail in CDs and cassettes as there is vinyl?
Stefano: I don't deal with CDs. Of the cassettes I really only have *The Dark Side Of The Moon* – around a hundred copies. But I think looking for details is the same whatever the format.

Going back to the *Pink Floyd On 45* book, how well was that received?
Charles: It was surprisingly well received. Pink Floyd were always considered not to be a singles band, but it appears many people collect the band's 45s – and not only the five first Columbia-era singles. I've seen many books literally torn apart with notes and heavy use.

How much more did you find to warrant the update?
Charles: Shortly after the original book came out, I was approached with variations and additions; not many real discoveries but there were some. In the end, we collected over a hundred additions to the first book which made a new edition worthwhile. What is still underrated is the discovery, by an Australian collector, of very interesting label variations to the UK editions of Arnold Layne and See Emily Play which came in when the update went to print. We had to add an appendix.

Is the continuous journey of discovery part of the fun of record collecting?
Stefano: Certainly, being a record collector is not just about spending money, it is about understanding the meaning of this world, made up of joys, sorrows, sacrifices, patience, disappointments, and surprises. Collecting is about knowing and sharing what you learn. I enjoy that so much.
Charles: The fun in collecting is finding an actual record, discovering something new, whether it is a record or a photo. And finding things can be something small or big – they bring equal joy. Last year I discovered eight unseen colour negatives from the band's visit to Maastricht in 1969 as well as a picture from the same tour where you can see Gilmour playing timpani, Mason playing drums and Waters hitting the gong. Priceless.

For more news, see The Mr. Pinky Discography,https://digilander.libero.it/mrpinky/index.htm (© 2001).

Any Colour You Like – The Dark Side Of The Moon On Vinyl ***by Stefano Tarquini is published 1 March by The Bee Smart Book Co, Rotterdam. The book is a deluxe, clothbound, hardcover edition, 176 pages, 170 gms paper, 22x22cm in English. It gathers together the 700 currently known variations of Pink Floyd's masterpiece on record, from the first March 1973 UK edition with solid blue prism labels, to the most obscure pressings from Nicaragua and Mozambique and everything in between – see www.floydstuff.com for additional details and a video.***

High-Fidelity, First-Class

50 collectable *Dark Side* variants

By Stefano Tarquini

SELECTED *THE DARK SIDE OF THE MOON* 45s

1. MONEY/ANY COLOUR YOU LIKE
(Angola, 1974, Stateside 8 E 006 05368) **£250**
EMI Angola licensed this 1973 single from Portugal, of which it was a colony until 1975. Both the single and the sleeve are nearly identical to the Portuguese version but mention Angola as the place of manufacture. Most surprising is the label used: EMI subsidiary Stateside. Mis-spelling of 'Gilmour' as 'Guilmour' on sleeve and label.

2. MONEY/LEARNING TO FLY
(Argentina, 1988, CBS DEP 698, promo) **£80**

3. US AND THEM/MONEY
(Argentina, 1988, CBS DEP 703, promo) **£200**
Two singles issued in Argentina, with the titles in Spanish on the labels. Live versions from *The Delicate Sound Of Thunder,* neither got beyond the promotional stage, possibly pressed for airplay.

4. MONEY/ANY COLOUR YOU LIKE
(Australia, 1973, Harvest HAR 10259) **£100**
Antipodean pressings always appear to be limited, certainly not commonly found in the northern hemisphere. The A label promo listed the release date of 26.6.73 and will set you back about twice as much.

5. MONEY/ANY COLOUR YOU LIKE
(Belgium, 1970s, Capitol P 18) **£250**
Belgium record companies from the mid-70s till the early 80s used to import UK or US singles in order to test their market prior to a national release. They were distributed in hastily assembled 'import' sleeves. Here is a fine example.

6. MONEY/SPEAK TO ME
(Bolivia, 1973, Odeon BO 1171) **£250**
Another South American release that got a very limited release, and again with Spanish titles. A red vinyl edition is rumoured to exist...

7. MONEY/ANY COLOUR YOU LIKE
(Denmark, 1973, Harvest 6 C 006 05368) **£450**
One of the most intriguing post-Syd Barrett picture sleeves, and again it's from Denmark. Most European Money singles had sleeves derived from the album concept featuring either a prism or a pyramid (or didn't even get a single release such as in the UK!), but this one is a different story.

8. MONEY/ANY COLOUR YOU LIKE
(Greece, Harvest HARG 1515) **£40**
Apart from the classic 60s singles, only this track got a single release in Greece.

9. MONEY/ANY COLOUR YOU LIKE
(Mexico, Capitol 7369) **£50**
The combination of Money and Us And Them from Mexico is fairly easy to find but was preceded by this one.

10. MONEY/ANY COLOUR YOU LIKE
(Netherlands, Capitol 6256) **£250**
Imported copies of a US Capitol/Starline record was issued with a locally produced sleeve during the early 80s.

11. MONEY/ANY COLOUR YOU LIKE
(New Zealand, Harvest HAR 5509) **£80**
Like many Australian pressings, New Zealand pressings were in limited quantities. New Zealand had an even smaller local market, and can be hard to find pressings, which makes them desirable.

12. MONEY/ANY COLOUR YOU LIKE
(Norway, Harvest 7E 006 05368) **£180**
Nordic countries weren't known for pressing records in any quantity and this single with its die-cut company sleeve is very rare.

13. MONEY/LET THERE BE MORE LIGHT
(UK, 1981, Harvest HAR 5217) **£500+**
Quite common as a one-sided promo affair and only thought to be a catalogue reference until this copy turned up. Yes, it does exist!

14. THE DARK SIDE OF THE MOON EP (Time/Breathe/Us And Them/Money)
(US, Harvest PRO 6746/6474, promotional only p/s) **£250**
There are several variants of Money and Us And Them issued in the States, but this EP with edited versions was issued as a sampler for the album, and came in a picture sleeve, too.

15. US AND THEM/WISH YOU WERE HERE
(US, 1995, Columbia ZSS 1431) **£150**
Intended to be a release in support of the *Pulse* album, but not much came of a 7" featuring live versions of Us And Them and Wish You Were Here, as it didn't get further than a test pressing for the proposed release.

SELECTED *THE DARK SIDE OF THE MOON* LPs

01. EL LADO OSCURO DE LA LUNA (Argentina, 1973, EMI-Harvest 6273, LP, matt cover with white title-sticker, "Convivencia Sagrada" sticker and inner, orange Harvest labels, misprint with "Purple" on labels, black rim text, rare copy) **£150**

02. THE DARK SIDE OF THE MOON (Austria, 1973, EMI-Columbia 62 768, LP, Club Edition, gatefold cover, Club-Sonderauflage on back, "Printed in Germany" inside, blue EMI-Columbia labels, 'Club Sonderauflage' on labels, "Austro Mechana" with box, Made in Switzerland on matrix) **£50**

03. THE DARK SIDE OF THE MOON (Australia, 1988, EMI-Harvest Q 4 SHVLA 804, LP, limited-run tour reissue in quadraphonic on pink vinyl, gatefold sleeve with title printed, SQ logo and pink tour sticker, yellow/green Harvest labels, disc not easy to find, disc has been bootlegged) **£175**

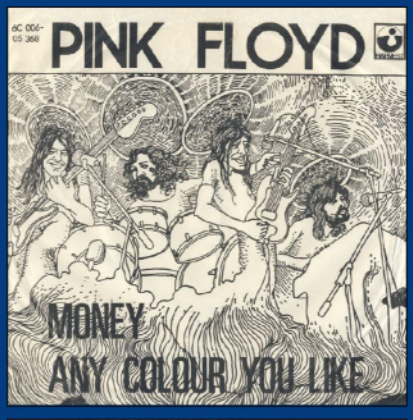
04. DARK SIDE OF THE MOON (Bolivia, 1992, EMI E-LP 90042, LP, stock copy, non-gatefold glossy sleeve, Heriba Ltda. printing company, yellow EMI labels with red EMI logo, disc not easy to find) **£100**

05. THE DARK SIDE OF THE MOON (Canada, 1973, EMI-Harvest SMAS 11163, LP, unique limited copy on clear vinyl, disc pressed by Capitol, Mississauga, matt gatefold sleeve, black prism Harvest labels with blue outline prism, disc nearly impossible to find) **£4,500**

06. EL LADO OSCURO DE LA LUNA (Chile, 1973, EMI-Odeon 5064, LP, stock copy, non-gatefold glossy or matt cover with 4-coloured rays, "Industrias Electricas y Musicales Odeon" credits, orange/cream EMI-Odeon labels) **£350**

07. THE DARK SIDE OF THE MOON (Colombia, 1981, EMI 11520 LP, limited edition on blue vinyl, glossy non-gatefold sleeve,

SELECTED *DARK SIDE* 45s



rounded corners, red-brown EMI labels by Discos CBS, disc nearly impossible to find) **£4,500**

08.THE DARK SIDE OF THE MOON (Czechoslovakia, 1978, EMI-Supraphon 1 13 2224 ZD, LP, glossy non-gatefold cover, Gramofonovy Klub, tracklist, band members and Czech credits on backcover, 1-page insert, Orange Supraphon labels) **£40**

09.THE DARK SIDE OF THE MOON (South Korea, exact date unknown, JC 0076, LP, unofficial copy, live picture sleeve with US poster motif on green background, white-green JC labels, US matrix with "wly", MBC, Winchester plant, rare disc) **£350**

10.THE DARK SIDE OF THE MOON (France, 1978, EMI-Harvest DC 13, LP, unique copy on purple vinyl, store display, no cover, black Harvest labels with blue outline prism only on Side 1, disc nearly impossible to find) **£5,000**

11.THE DARK SIDE OF THE MOON (France, 1978, EMI-Harvest DC 13, LP, unique copy on grey/blue vinyl, store display, no cover, black Harvest labels with blue outline prism only on Side 1, disc nearly impossible to find) **£5,000**

12. THE DARK SIDE OF THE MOON (Germany, 1977 EMI-Harvest 1 C 064 05249, LP, limited edition on white vinyl, marbled (capucine vinyl), gatefold sleeve, Farbige Pressung, Druckhaus Maack Ludenscheid, black Harvest labels with blue outline prism, rare disc) **£400**

13.THE DARK SIDE OF THE MOON (Greece, exact date unknown, EMI-Harvest SHVL 804, LP, first issue, glossy cover, title-sticker printed, two addresses, yellow-green Harvest labels, single English text on rim, "Manufactured in Greece by C.G.C.G. Ltd.") **£175**

14.THE DARK SIDE OF THE MOON (India, 1973, His Masters Voice SHVL 804, LP, non-gatefold matt sleeve, title-sticker printed, The Eagle Lithographic printing company, red His Masters Voice labels) **£60**

15. THE DARK SIDE OF THE MOON (Japan, 1978, EMI-Toshiba HW 5149, Limited edition by Toshiba EMI Club Edition, rare non-gatefold live-photo cover, brown EMI labels, rarest disc, also a testpress copy with white labels exists, disc has been bootlegged) **£4000**

16. THE DARK SIDE OF THE MOON (Japan, 1973, EMI-Odeon EOP 80778, LP, promo misprint, gatefold glossy cover with prism and inverted rays, white OBI & red title, price: ¥2,000, white Odeon labels with date: 4/20, promo stamp, rarest disc) **£1200**

17.THE DARK SIDE OF THE MOON (Mozambique, exact date unknown, EMI-Harvest 804 A, LP, stock copy by Somodiscos, gatefold sleeve, original inner from Mozambique, Teal Discos graphics, black Harvest prism labels, disc difficult to find) **£400**

18.THE DARK SIDE OF THE MOON (Netherlands, 1973 EMI-Harvest 5 C 062 05249, LP, stock copy, considered by collectors to be the first Dutch print, glossy gatefold sleeve, rare yellow/green Harvest labels) **£175**

19. THE DARK SIDE OF THE MOON (Netherlands, 1977, EMI-Harvest 5 C 062 05249, LP, limited-run on white vinyl, marbled (splash vinyl), glossy gatefold sleeve by Bovema, black Harvest labels with blue outline prism, disc nearly impossible to find) **£1,000**

20. EL LADO OSCURO DE LA LUNA (Nicaragua, 1973, label unclear, 804 A/B, LP, promotional limited release, "Grandes Exitos" series, non-gatefold sleeve with rare naif motif, white promo labels) **£1,700**

21.THE DARK SIDE OF THE MOON (Nicaragua, 1974/75, EMI 01 SHVL 804 A, LP, stock copy, gatefold sleeve by Sonido Industrial, red/white EMI labels, disc nearly impossible to find, two variants of labels exist) **£1,700**

22.THE DARK SIDE OF THE MOON (Philippines, exact date unknown, EMI-Harvest SHVL 804, LP, non-gatefold cover, complete title on front, tracklist/credits on rear, black Harvest labels with blue outline prism, with or without "PARI" logo, Disc has been bootlegged) **£50**

23. DARK SIDE OF THE MOON (Southern Rhodesia, exact date unknown, EMI-Harvest SHVLJ(D) 804, LP, stock copy, gatefold sleeve by EMI-Brigadiers, white Harvest labels, disc difficult to find) **£250**

24. THE DARK SIDE OF THE MOON (Russia, 1992, Antrop P 910093 94 (LP, stock copy, non-gatefold cardboard sleeve, title translated in Russian, white Antrop labels, red text & flags at top, disc not easy to find, two variants of labels exist) **£100**

25.THE DARK SIDE OF THE MOON (South Africa, exact date unknown, EMI-Harvest SHVLJ (D) 804, LP, stock copy, gatefold sleeve by Interpack, black Harvest labels with clear-blue inverted solid prism, disc not easy to find, two variants of labels exist with different publisher credits) **£100**

26.THE DARK SIDE OF THE MOON (Switzerland, exact date unknown, EMI-Harvest F 667332, LP, Silva release, glossy cover, red Silva sticker and Sonderauflage text on front, 4P Nicolaus GMBH Koln printing company, black Harvest labels with blue outline prism, ML logo and "Sonder-auflage", not easy to find) **£200**

27. DARK SIDE OF THE MOON (Taiwan, 1984, Shock PRO 4002, LP, stock copy by Zhen-Han, gatefold sleeve, Chinese credits on rear, green Shock labels with silver text, JIS/Toshiba matrix, rare disc) **£400**

28.THE DARK SIDE OF THE MOON (Taiwan, exact date unknown, Boy BR 2005, LP, non-gatefold sleeve with prism, printed title, rear sleeve with tracklist and Boy Records credits, insert, picture coloured-prism Boy labels, misspress title on labels "Thedays side of the moon") **£400**

29.THE DARK SIDE OF THE MOON (UK, 1973, Harvest SHVL 804, LP, stock copy, first issue, dark blue gatefold cover, black Harvest label with solid light blue prism, some with A/B in matrix without stampers, Disc easy to find, but expensive) **£1,000**

30.THE DARK SIDE OF THE MOON (UK, 1978/79, Harvest SHVLP 804, LP, limited-run on picture-disc, gatefold sleeve, pressed from UK lacquer, disc nearly impossible to find; there is also the limited-run edition of 1979 contained within the box set "The First XI", pressed from French lacquer) **£200/£150**

31. THE DARK SIDE OF THE MOON (Uruguay, 1974/77, Odeon SURL 20 986, LP, limited release with a Uruguayan cover and a Brazilian label with "Made in Uruguay", Rincòn plant, foil paper cover, black Harvest labels with prism, rare disc) **£100**

32. EL LADO OSCURO DE LA LUNA (Uruguay, 1978, Odeon SURL 20 986, LP, limited promotional copies with generic Sondor Emergency Cover, red non-gatefold cover, sky blue Odeon labels, rare disc, Six variant of labels exist) **£200**

33.THE DARK SIDE OF THE MOON (US, 1990, Capitol C1 46001, LP, Capitol reissue, gatefold cover with prism, different codebar, Capitol logo on rear sleeve, purple Capitol labels with C1 46001, "EAST" embossed on Side 2) **£400**

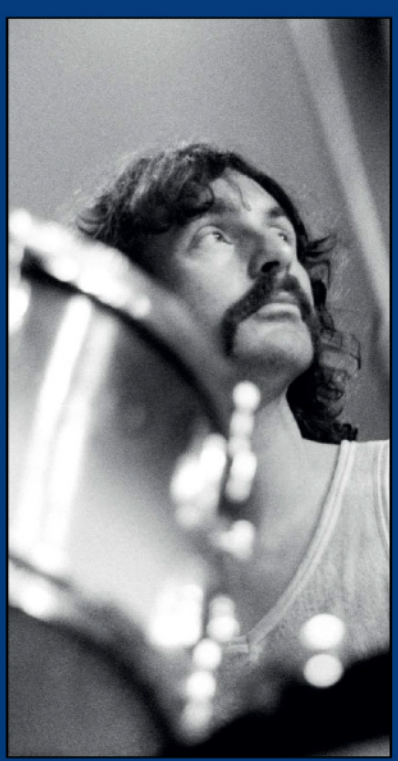
34.THE DARK SIDE OF THE MOON (US, 1981, M.F.S.L. MFQR 1 017, LP, UHQR box limited numbered edition by Mobile Fidelity Sound Lab on 200g, black box, grey MFSL label, two variants of labels exist) **£1,400**

35. EL LADO OBSCURO DE LA LUNA (Venezuela, 1973, Harvest SHLP 9510, LP, gatefold cover with prism, printed-sticker title, blue text & PMVP logo on backcover, black background inside, yellow-green Harvest labels, title on three lines, matrix dates: 23-4-73) **£150**

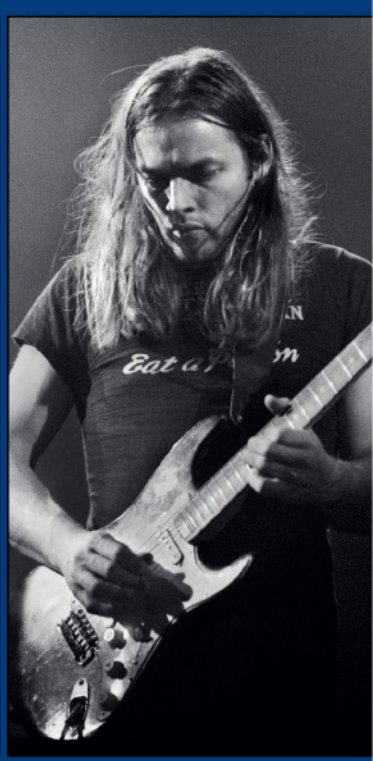
SELECTED *DARK SIDE* LPs

50 PINK FLOYD *THE DARK SIDE OF THE MOON*
SELECTED UK DISCOGRAPHY By Joe Geesin

81	Harvest HAR 5217	**Money/Let There Be More Light** (7")	**£500**
81	Harvest HAR 5217	**Money (edited version)** (7", one-sided promo, pink vinyl, p/s)	**£75**
73	Harvest Q 4 SHVL 804	**THE DARK SIDE OF THE MOON** (LP, quadrophonic, gatefold sleeve, QHVL.804A/B in runout, label also lists 0C 064 – 052490, three- or four-line print on top right of rear sleeve)	**£60**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, solid blue prism on label, gatefold sleeve, two stickers, two posters, 1 E 064 o 05249 on top right of rear sleeve, some with, B in matrix without stampers and very dark blue sleeve, black inner)	**£1,000**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, Made In Grt Britain at bottom of label, 1 E 064 o 05249 on top right of rear sleeve, very dark blue or black sleeve)	**£75**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, Made In France By Pathe Marconi in rim text, 1 E 064 o 05249 on top right of rear sleeve)	**£35**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, no rim text on label)	**£45**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, ridge on label near centre, no "Made In Great Britain" above lower rim text)	**£35**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, EMI Records credit in rim text, "Made In Great Britain" below prism and again in rim text)	**£35**
73	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, "The Gramophone Co. Ltd" on left of label, ridge on label near centre, no "Made In Great Britain" above lower rim text, mispress, plays the Quadrophonic version)	**£100**
74	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, "The Gramophone Co. Ltd" on left of label, EMI Records credit in rim text, "Made In Great Britain" below prism and again in rim text, text around the EMI Harvest logos is blue rather than white)	**£35**
77	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, outline prism on label, gatefold sleeve, two stickers, two posters, blue logos and text, no "Made In Gr. Britain" at 6 O'Clock on labels, tracks numbered 1-5 on each side on sleeve, (a) to (i) on labels, A2 listed as Breathe In The Air on label)	**£15**
78	Harvest SHVLP 804	**THE DARK SIDE OF THE MOON** (LP, picture disc, gatefold sleeve, two stickers, two posters, different pressing to one in FIRST XI box)	**£200**
84	Harvest CDP 7 46001 2	**THE DARK SIDE OF THE MOON** (CD, no barcode, manufactured in Japan, black disc with white writing)	**£15**
86	Harvest CDP 7 46001 2	**THE DARK SIDE OF THE MOON** (CD, no barcode, manufactured in UK)	**£6**
89	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, gatefold sleeve, barcode on top right of rear sleeve, reissue)	**£20**
93	Harvest CDP 7460012	**THE DARK SIDE OF THE MOON** (CD, silver disc with line art)	**£6**
93	Harvest no cat no	**THE DARK SIDE OF THE MOON** (CD, 20th anniversary promo in A4 card box, six-page insert, three slides, promo flyer)	**£200**
93	Harvest 0777 7 81479 2 3	**THE DARK SIDE OF THE MOON** (CD, 20th Anniversary, card box with 3D photography, postcards)	**£10**
97	EMI LPCENT 11	**THE DARK SIDE OF THE MOON** (180g LP, gatefold sleeve, two stickers, two posters, EMI 100 series, Harvest on label to right of pyramid, reissue)	**£50**
97	EMI 7243 8 59865 1 2	**THE DARK SIDE OF THE MOON** (180g LP, gatefold sleeve, '97 vinyl series, inverted prism on label, catalogue insert, no stickers or posters)	**£30**
03	EMI 582 1362	**THE DARK SIDE OF THE MOON** (CD/SACD Hybrid)	**£20**
03	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (LP, 180g vinyl, gatefold sleeve, two stickers, three posters, 30th anniversary edition, with/out 5821361 in run out, single or double raised ring in centre)	**each £80**
11	EMI 50999 029431 2 1	**THE DARK SIDE OF THE MOON – IMMERSION BOX SET** (3CD/2DVD/BD, box with marbles, postcards, coasters, scarf etc)	**£120**
11	Harvest SHVL 804	**THE DARK SIDE OF THE MOON** (180g LP, gatefold sleeve, two posters, two stickers, download code, reissue)	**£25**
11	EMI 50999 029453 2 3	**THE DARK SIDE OF THE MOON – EXPERIENCE EDITION** (2CD, gatefold card sleeve)	**£10**
11	EMI 50999 028955 2 9	**THE DARK SIDE OF THE MOON – DISCOVERY EDITION** (CD, gatefold card sleeve)	**£5**
13	EMI SHVL 804	**THE DARK SIDE OF THE MOON** (180g LP, gatefold sleeve, two stickers, two posters, third exclusive poster, 40th anniversary edition, copyright EMI Records Ltd or copyright Pink Floyd Music Ltd)	**each £60**
14	Parlophone 7243 582136 2 1	**THE DARK SIDE OF THE MOON** (CD/SACD Hybrid)	**£18**
16	Pink Floyd Records PFRLP 8	**THE DARK SIDE OF THE MOON** (180g LP, gatefold sleeve, two stickers, two posters, reissue)	**£18**
17	Pink Floyd Records PFR 8	**THE DARK SIDE OF THE MOON** (CD)	**£8**
23	Pink Floyd Records 0190296203671	**THE DARK SIDE OF THE MOON – 50 YEARS** (2LP, 2CD, 2BD, 2 x 7"s, DVD, book)	**£250**
23	Pink Floyd Records 0190296203664	**THE DARK SIDE OF THE MOON – LIVE AT WEMBLEY 1974** (2LP, two posters)	**£20**
23	Pink Floyd Records 0190296203657	**THE DARK SIDE OF THE MOON – LIVE AT WEMBLEY 1974** (CD)	**£10**



Spacemen four: Waters, Mason, Wright and Gilmour in 1974



Pink Floyd Competition!

EXCLUSIVE TO READERS OF *RECORD COLLECTOR*: WIN A PINK FLOYD PRINT FROM ROCKARCHIVE.COM WORTH £500!

Offered exclusively through *Record Collector,* the competition prize is a special limited edition A2-sized (17"x23") fine art print from an edition of 30 signed by founder of the rock photography collective, Rockarchive.com, Jill Furmanovsky (see right and inset). It is a newly released Rockarchive print – the image as seen on the opening spread of this cover story article. The value of the A2 print is £500.

To win one of the 30 premium fine art prints, please answer the following question:
The man recorded saying, "I don't know, I was really drunk at the time," towards the end of *TDSOTM* track Money, was a member of another well-known British outfit. Name him and the band.

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 26 March unless otherwise stated. If submitting via post please include your phone number. Winner will be chosen at random.

Pink Floyd Offer!

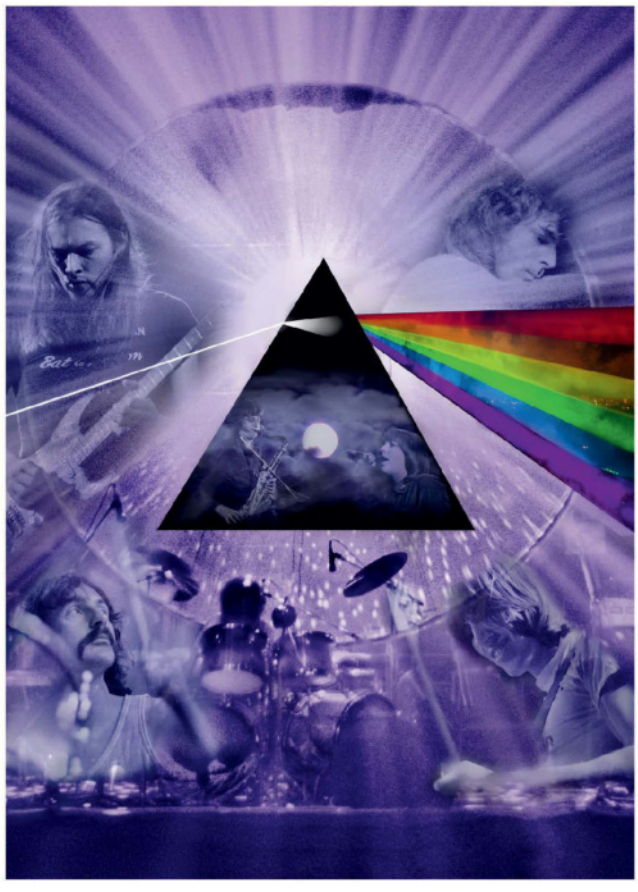
ALSO EXCLUSIVE TO READERS OF *RECORD COLLECTOR* IS A SPECIAL ADAPTATION OF THIS MONTH'S FRONT COVER IMAGE.

Our good friends at Rockarchive.com are making available this specially produced Pink Floyd, *The Dark Side of The Moon*, limited-edition print designed and photographed by Jill Furmanovsky.

The fine art print is available in an edition of 100 and will be signed, numbered, and embossed. It features live shots of David Gilmour, Rick Wright, Nick Mason, and Roger Waters taken between 1972-1974.

The design also pays homage to the classic prism artwork by Hipgnosis and includes images of saxophonist Dick Parry and vocalist Clare Torry, both of whom made unique contributions to the album's beauty and timelessness.

Each signed A3-sized (12x17") fine art print is exclusively available to *RC* readers for £99 (inc VAT) + P&P for a limited period and can be purchased from Rockarchive.com using the following link: www.rockarchive.com/prints/p/record-collector



From The Vaults

Reissues, remasters and compilations

Tales Of The Unexpected

Luke Haines' 90s infamy revisited. *By Kevin Harley*

The Auteurs

People 'Round Here Don't Like To Talk About It: The Complete EMI Recordings

★★★★

Cherry Red CRCDBOX 141 (6CD)

Now a one-man outsider-art cottage industry, Luke Haines has long maintained a self-sufficient refusenik sensibility, unbeholden to trend, time and place. In this six-disc set, his 90s-early 00s albums under the Auteurs/Baader Meinhof banners conjure worlds unto themselves: worlds of glamour soured and silkily judicious cynicism, alluring and biting.

Featuring the four Auteurs albums proper, the Baader Meinhof album and orchestral 'best of' *Das Capital* alongside sundry B-sides and acoustic demos, *People 'Round Here…* is not quite exhaustive. Rare live album *No Dialogue With Cunts* perhaps merited inclusion. But it does serve pungent evidence of Haines' resistance to capitulation, an unimpressed worldview that emerged buttressed from the off.

Now 30 years young, *New Wave* lays out Haines' fatalist screed from the disdainful design "for life" of Showgirl to Starstruck's account of a career in life-long freefall. A pre-emptive affront to 90s triumphalism, the results are exactingly defined. James Banbury's cello stays sharp, the post-punk guitars remain brusque. Road-rager Valet Parking and petty-crime study Housebreaker serve the astringent pitch impeccably, before Subculture asserts its maker's bunker mentality: "They can't find me."

Now well-positioned, The Auteurs ripped out of the gates confidently on second album *Now I'm A Cowboy*'s fiery opener Lenny Valentino. Haines later lamented the album's supposed over-production and lyrical Americana, but *Gold Against The Soul* it ain't. The observational cut of Chinese Bakery and Life Classes/Life Model withstand Lou Reed and Pulp comparisons, while bonus entries Car Crazy and Government Bookstore affirm Haines' form.

Disregarding the British music press' post-grunge repositioning, Haines teamed with producer Steve Albini for *After Murder Park*, a horror-show window on broken Britain that captured The Auteurs' caustic best. Light Aircraft On Fire evokes peak Manics, while Unsolved Child Murder repurposes the opening of a certain Slade seasonal hit to non-merry ends. Harrowed Hammond brutalities (New Brat In Town) and diseased classicism (Tombstone) also feature, with Haines' curdled vocals strong. Among the extras, righteous rock'n'roll (Back With The Killer Again) and rainy-day asides (Kenneth Anger's Bad Dream) mix before Car Crash finds Haines absorbed in his world, indifferent even to visiting aliens outside.

From homegrown horrors, *Baader Meinhof* extended Haines' reach. The title track's sparse settings and spitting guitar herald a concept album of unconventional methods, recorded with Bhangra percussionist Kuljit Bhamra; all string shudders, bargain-basement squelch-funk and slanted spy-movie dynamics. Pre-empting Haines' later work, the experimentalism welcomes the remix treatment: Muziq's take on There's Gonna Be An Accident resembles Happy Mondays having a breakdown.

Despites a lengthy gestation while Haines wrestled with Black Box Recorder and broken wrists, *How I Learned To Love The Bootboys* also paid cogent testimony to his conceptual thinking. Between (song, not band) The Rubettes' strychnine-laced retro-pop and the synth-disco title-track's dancefloor dread, unsettled anti-nostalgic currents emerge, with Oasis jabs ("round our way") and grim twists on good-old-days cliché (School). The B-sides suggest Haines could have made his initial double-album idea work: while ESP Kids resembles a droll Kraftwerk, Get Wrecked At Home and Breaking Up are fine declarations of band's-end despair.

Not that The Auteurs were quite done. In 2002, Haines recorded an orchestral tribute to his "genius", *Das Capital*. Even if the idea runs counter to Haines' fuss-free instincts, the string-lashed sickliness suits songs deserving of one last close-up, Norma Desmond-style. Baader Meinhof sounds like a lost Bond theme, How Could I Be Wrong a curtain call. Finally, *Bootboys*' Future Generation offers an arch self-tribute: "The future generation will catch my falling star," reckons Haines, hamming it up marvellously. He cares not for such nostalgia, of course, but this flawed Pandora's box is a treasurable testament to the fringe mindset, glinting darkly.

Q&A

Auteur-in-chief Luke Haines talks remastering, *Melody Maker* and *Macca…*

You wrote on *Das Capital*'s sleeve notes about "hostility towards the idea of the past". Do you feel more well-disposed towards it?
I'm OK with the past as it stands. I don't want to relive it. I don't want to go and do a tour with those songs or get that band together again, but the stuff exists, so I'm happy having it out there. In the age where digital formats are kind of ephemeral, it's good to keep the artefact preserved. I'm not a big fan of digital files.

It's difficult to talk about the 90s without talking about Britpop, even if *New Wave* preceded it. Did you get a sense that you would be at odds with that prevalent triumphalism?
That kind of triumphalist 'Cool Britannia' stuff wasn't the antithesis of what we did because it didn't exist at that point, but we were more sort of jaded and lifeworn. I saw The Auteurs as like a room in a mansion on a hill, a kind of dilapidated Victorian mansion or something. I saw the first album as the front room of the house, full of antiques and curios. We had very little to do with what came afterwards.

What did you make of that early *Melody Maker* cover, "New saviours of UK rock"?
That was the last thing I wanted to be, mainly because I wanted to kick rock to death. I didn't want to save it. Always have done, in a way. I have a much better relationship with rock now, I see everything through the prism of rock'n'roll.

How do you feel about *Now I'm A Cowboy* now?
It sounds great. I thought it was overproduced but it isn't at all. Although they come from the 90s, these records don't suffer from the bad production things in the 90s. They're not over-produced. We didn't spend more than three weeks in the studio and we didn't spend much money on them.

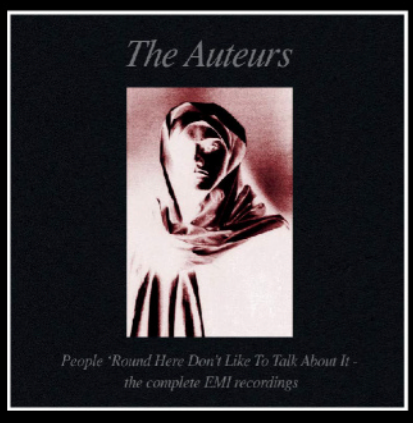
> "I don't have any regrets about any of it"

Are you ever tempted to tinker with the reissues?
As much as I love The Beatles, I hate that. I absolutely loathe that kind of remixing. I understand that they're trying to make them sound like Radiohead records for the younger generation but I can't deal with it. It's a desecration. When you've made the record, it's done. That's it, whether you like it or not, it's just done. There should be a law against people remixing or tinkering with their records. I don't even remaster. They should have that on the box: "Not remastered!"

You met McCartney making *After Murder Park* – do you ever wish you'd played him the album?
No, not really. He was great. It was funny, he came in, and he actually… he went there, he told us the fucking Yesterday story. It was like, for fuck's sake, how many times do you have to trot this out? It was like a dial-up-a-Macca thing. The Macca-gram!

Was *Das Capital* a farewell to The Auteurs?
I thought it was a farewell to all the music I was doing. I thought I was out. That's kind of why it's a big *Sunset Blvd* statement – my grand goodbye. It wasn't the last record but it felt like that at the time.

Looking back at these albums, any regrets?
No, I don't have any regrets about any of it. The records all sound great. I wouldn't have done anything differently. I'm not a perfectionist, I never have been. I kind of think you make the art, and you get it out there, and it's done. If it's bad art, then you live with it, but I don't think so in this case. I think it's all good art. *As told to Kevin Harley*



The Auteurs: following the vision of band leader and *RC* columnist Luke Haines

JAZZ COLLECTOR

By Charles Waring

The New York saxophonist **EDDIE 'LOCKJAW' DAVIS** is arguably best remembered for the multiple hard-blowing albums he made in the early 1960s that captured his intense gladiatorial battles with fellow tenor titan Johnny Griffin. The pair certainly lived up to their billing as one of jazz's most dynamic duos but for this writer, Davis' several late-50s collaborations with "Queen of the Organ", **SHIRLEY SCOTT**, were much more interesting because of the marked incongruity between the latter's elegantly nuanced and almost orchestral approach to the Hammond organ and Davis's intensely earthy blues style. Now, four of the albums they recorded in 1958, which also featured flautist and saxophonist Jerome Richardson, are brought together in a handsome 4LP/CD package called ***Cookin' With Jaws And The Queen: The Legendary Prestige Cookbook Albums*** (★★★★ **Craft**). Ranging from high-octane swingers (Have Horn, Will Blow) to languorous bluesy ballads (In The Kitchen) and freshened-up jazz standards (like their bebop-inflected take on Pennies From Heaven), the 23 tracks on offer epitomise the accessible and down-home soul jazz style that grew from hard bop in the late 50s.

The same year that Davis and Scott were cooking up some irresistibly funky sounds in their soul kitchen, the **DAVE BRUBECK QUARTET** – purveyors of a more cerebral kind of classical-influenced jazz – were making their first appearance in Holland as part of a European tour sponsored by the US State Department. ***Debut In The Netherlands 1958*** (★★★★ **The Lost Recordings**) captures the classic Brubeck lineup (with alto saxophonist Paul Desmond) at Amsterdam's Concertgebouw Hall. Their set includes a sublime rendition of The Duke, Brubeck's homage to jazz aristocrat Duke Ellington.

The Brubeck album also features a delightful version of Someday My Prince Will Come, the Disney movie tune-turned-jazz standard, which guitarist **GRANT GREEN** recorded in 1962. At that time, Green was a committed exponent of hard bop but by 1970 when he released ***Green is Beautiful*** (★★★★ **Blue Note**), the St. Louis fretboard maestro was recording pop and funk material in a bid to widen his audience after jazz's popularity rapidly began to fade in an increasingly rock-dominated world. While many purists were outraged by what they perceived as Green's betrayal of his jazz principles by covering material by James Brown (Ain't It Funky Now) and The Beatles (A Day In The Life), the guitarist found a new generation of listeners. The set's killer cut is a breezy funk jam called Windjammer, which was also the showstopper on Green's 1973 LP, *Live At The Lighthouse*.

Though three of its founder members are now sadly deceased (Lester Bowie, Malachi Favors, and Joseph Jarman), the legendary **ART ENSEMBLE OF CHICAGO**, which evolved from the Association for the Advancement of Creative Musicians (AACM) in 1969, is still a going concern. Led by the indefatigable saxophonist Roscoe Mitchell and drummer/percussionist Famoudou Don Moye, they return triumphantly with ***The Sixth Decade From Paris To Paris*** (★★★★ **Rogue Art**), which was recorded live at Sons D'Hiver in Paris in 2020. The 2CD album pays tribute to the long-running group's storied chronicle but also marks a fresh beginning via the new faces that have joined Mitchell and Moye; including poet Moor Mother, flautist Nicole Mitchell and bassist Junius Paul. Rejuvenated by fresh blood, the ensemble delivers all new material that stays true to its long-held ethos of free improvisation, democratic music-making, and authentic self-expression.

Similar musical values are behind ***No Subject*** (★★★★ **Brother Mister Productions/Mack Avenue**), the second album by a redoubtable supergroup called **EAST AXIS** comprised of drummer Gerald Cleaver, bassist Kevin Ray, protean reed and horn player Scott Robinson, and pianist extraordinaire Matthew Shipp. All of the musicians are iconoclasts so it's no surprise that the music they make together is thrilling, boundary-pushing, edge-of-the-seat stuff.

Another musician who takes risks and avoids both safe spaces and musical cliches is the British guitarist and electronics maestro **FRED FRITH**, who rose to fame in the avant-rock band Henry Cow. ***Laying Demons To Rest*** (★★★★ **Rogue Art**) is a mesmerising live collaboration (recorded in France in 2021) with the astounding Stockholm-based Portuguese trumpeter **SUSANA SANTOS SILVA**. Together, they create an immersive improvised piece that functions like a gateway to an alternate sonic universe.

Another one-on-one collaboration, though of a more orthodox musical kind, comes from two long-time friends, pianist **JASON REBELLO** and the award-winning multi-reed specialist **TIM GARLAND**, whose credits range from Chick Corea to Duran Duran. It's called ***Life To Life*** (★★★ **Whirlwind**) and is a vivid reminder of the two abundantly talented musicians' gifts as storytellers. Highlights include Two To Go, an engaging slice of locomotive funk, and the emotive ballad Soul Resonance.

Like Garland, American tenor saxophonist **CHRIS POTTER** has played with some big names in jazz (Wayne Shorter, Pat Metheny, and Dave Holland) as well as performing with the rock band Steely Dan. ***Got The Keys To The Kingdom: Live At The Village Vanguard*** (★★★ **Edition**) marks Potter's return to his jazz roots after last year's multi-tracked opus, *There Is A Tide*. Assisted by pianist Craig Taborn, bassist Scott Colley, and drummer Marcus Gilmore, Potter is in exceptional form on a selection of material that ranges from Mississippi Fred McDowell's You Gotta Move to Billy Strayhorn's Blood Count.

Recorded live at the same iconic New York jazz club is ***Alive At The Village Vanguard*** (★★★★ **Palmetto**) by the esteemed pianist **FRED HERSCH** and the Grammy-winning artist **ESPERANZA SPALDING**. Exuding a playful aura that masks the utmost seriousness of the two's consummate musicianship, the album is a delight from start to finish and finds Spalding demonstrating her skills as an improvising jazz vocalist as she and Hersch breeze their way through a collection of standards. Great fun.

Another duo, US-based nostalgists, **RACHAEL & VILRAY**, return with their second album, ***I Love A Love Song*** (★★★ **Nonesuch**), which is a lovingly wrought homage to the style, sound, and sumptuous sophistication of jazz from the 1930s and 40s. Exquisitely executed.

Snarky Puppy's **BILL LAURANCE** and **MICHAEL LEAGUE** join forces for a duo album ***Where You Wish You Were*** (★★★ **ACT**). Laurance plays acoustic piano throughout while League, Snarky's bassist, reveals his skill as a multi-instrumentalist by also playing the oud, baritone guitar, ngoni, and fretless acoustic guitar bass. What results is a fascinating musical conversation between two excellent musicians that conjures soundscapes beyond category.

Finally, the veteran Philly jazz pianist **KENNY BARRON**, who is 80 later this year, has released his first solo piano album in 40 years called ***The Source*** (★★★★ **Artwork**). Blending original material with individualistic interpretations (Thelonious Monk and Duke Ellington among them), it proves a masterclass from the former Dizzy Gillespie sideman in balancing deep feeling with flawless technique.

Marc Almond

Open All Night

★★★

Cherry Red SKU SFELP 08 9D (3CD, 2LP)

Soft Cell star's fin-de-siècle excursion extended

First released in 1999, Marc Almond's 10th solo studio album was considered a return to form following the brash electronic car crash of *Fantastic Star* three years earlier. A cleaner, leaner Almond was in playful mood on *Open All Night*, singing about velvet hearts and scarlet bedrooms, though the music is imbued with a downtempo safeness, perhaps as a reaction to the previous misstep. Guest spots from Siouxsie Sioux and Kelli Ali of Sneaker Pimps fame add to the slightly understated carnal carnival, and what's more, Almond – much imitated but never surpassed – would sound stately and elegant singing along to a barrel organ. *Open All Night* has a whiff of faded glamour about it, which Almond does almost as well as glamour without the prefix.

Jeremy Allen

Barclay James Harvest

Once Again

★★★★

Esoteric PECLEC 42822 (3CD/Blu-ray)

Mighty second album from symphonic masters

Love them or loathe them, BJH were masters of orchestral rock and worthy of more than the "Poor man's Moody Blues" tag they self-mockingly coined. And they never did it better than on this 1971 effort, recorded in Abbey Road under Norman 'Hurricane' Smith.

Many of the eight tracks became concert staples, not least signature song Mockingbird. It's severally reprised here in an early studio version, sans strings and as one of three BBC concert tracks. We also get quadrophonic and new stereo mixes of the whole album, plus the odd unreleased bonus cut. The excellent sleevenotes explain all – yet while BJH obsessives may play discs two, three and (Surround Sound Blu-ray) four, the album is complete in and of itself.

Michael Heatley

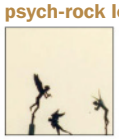
Bardo Pond

No Hashish, No Change Money, No Saki Saki

★★★★

Three Lobed TLR 142 (2LP)

Vintage fuzz from the psych-rock legends



Thirty years young, this is one of Bardo Pond's earliest recordings. Its original form was a demo cassette hawked around Philadelphia in the hope of securing more gigs. As Sonic Youth's Kim Gordon observes in the promotional blurb, "This album contains the DNA of all their future music." She is not

wrong. There's the abstract take on Sabbathian heaviness. A jazz-minded approach to group improvisation. Shoegaze-y textures gloop out of the speakers, thicker than Lyle's Golden Syrup. Virtually in the background, Isobel Sollenberger sings (and plays occasional flute) like some kind of stoned mermaid, luring bewitched explorers through the sonic fog to possible oblivion. The idea that "no hashish" was involved in the recording process seems decidedly unlikely. *JR Moores*

James Booker
Behind The Iron Curtain Plus…

★★★★

RWA 11002 (5CD)

Much-loved Louisiana keyboardist caught live

Born in New Orleans, Booker was a teenage piano prodigy who could play R&B, jazz, pop and classical music – by ear. Debuting on Imperial Records in 1954, he played behind Huey Smith, Joe Tex and Smiley Lewis. In 1960, he charted with the R&B instrumental Gonzo. A decade later he recorded behind the Doobie Brothers and Ringo Starr, joined Island Records and built a following in Europe, but substance dependency made him unpredictable and a promoter's nightmare. Five hours of solo concert performances from Berlin (1976), Leipzig and Swiss radio (1977) with a 64-page book, this is the sound of Liberace meeting Fats Domino. *Tony Burke*

Cloud Nothings
Attack On Memory (10th Anniversary Edition)

★★★★

Carpark CAK70X

Cleveland slackers' third, 10 years later

Cloud Nothings brainchild Dylan Baldi is something of an enigma, a band leader who has always let the music do the talking. Even after this third album, recorded by Steve Albini, brought significant attention to the band in 2012, Baldi remained mysterious. A decade on, this anniversary edition of *Attack On Memory* – now repackaged beautifully with two bonus 7"s plus a slew of unreleased tracks – offers few new insights into the man himself, but it doesn't matter. The emotionally raw nature of this phenomenal album remains overpowering. That's most evident on the formidable breakdown-set-to-music that is Wasted Days, the intense glowering slackerpop of opener No Future No Past and the ragged anti-joy of Stay Useless, but really the whole thing is a true modern classic of unrestrained catharsis. *Mischa Pearlman*

The Courteeners
St. Jude

★★★★

UMC/Polydor 4833729 (CD/2CD, LP/2LP, Cassette)

Classic indie debut plus just-as-good B-sides

Arriving at the end of the 00s' indie chart party, Manchester's The Courteeners initially seemed set up as route-one Oasis adherents, right down to having a gobby singer called Liam. But Mr Fray's enthusiasm and knack for a winningly simple chorus masked a sharp lyrical insight closer to Ray Davies and Chris Difford. Fifteen years on, much of *St. Jude* has remained festival firestarters, with infectious album cuts like Please Don't still live staples as much as hits Not Nineteen Forever and Cavorting at the band's megagigs. The anniversary expanded edition adds both a welter of fine B-sides and several acoustic versions which highlight the melodicism at the Courteeners' core. Annoyingly, separate vinyl editions force fans to choose between the B-sides or acoustic takes, but that shouldn't detract from celebrating the start of one of the most reliably euphoric bands around. *John Earls*

Deicide
Once Upon The Cross / Serpents Of The Light

★★★

Cherry Red QDISS 0218 CDD (2CD)

Not regular churchgoers

A brief Deicide reissue series is ongoing from Cherry Red, of which this twofer marks the midpoint: it's a vanilla repackage of the Floridian Satanists' third and fourth albums from 1995 and '97. There's supposedly been a remaster, but it's inaudible, and in any case the production was world-class to begin with. Death metal, erroneously thought by civilians to be a horrendous noise, actually only works if the recording and mix are as clean as a whistle, and that movement's original blasphemers never sounded crisper than at this early-mid career point. The stuff is not for everybody, of course, but if you can stand guttural vocals, whinnying guitars and monstrous drums played at inhuman speeds, you'll be perfectly at home here. *Joel McIver*

Dokken
The Elektra Albums 1983 - 1987

★★★

BMG 4050538679977 (4CD, 5LP)

Comprehensive studio album collection

Almost forgotten now, Dokken were one of the biggest US acts of the mid-80s. Driven by Don Dokken's vocals and the guitar acrobatics of George Lynch, the band's material was both heavy and accessible, with driving riffs and luscious harmonies. In 1982, Carrere issued their debut *Breakin' The Chains* in Europe, and the following year Elektra saw potential and gave it a US release, swapping a pair of tracks, adding a 'g' to the title and setting Dokken on their way. *Tooth And Nail* and *Under Lock And Key* were commercial monsters, and although *Back For The Attack* meanders a tad it, too, went platinum in the States. Behind the scenes, though, it was all egos and tantrums: the band didn't make it out of the 80s, and later periodic attempts to patch things up never lasted the course. *John Tucker*

Farid El-Atrache
Nagham Fi Hayati

★★★★

Wewantsounds WWSLP 70 (LP)

Egyptian classic melds Arabic grooves with sorrowful romantic odes

A major star in the Arab world, Syrian-Egyptian singer, oud player and actor Farid El-Atrache's art reflected his turbulent personal life. A life-long bachelor prone to brief but passionate flings with movie co-stars, his mellifluous voice gave vent to a romantic melancholy that was further reflected in his choice of lovelorn movie roles. Recorded as the soundtrack to an eponymous film in which he also acted, his 1974 album *Nagham Fi Hayati* serves as a potent demonstration of his prolific talents. Most focus will be on the superb Hebbina Hebbina, on which his rich voice comes accompanied by a groove-filled mix of funky organs, swirling strings, choral chants and danceable rhythms that has become a Western DJ favourite. Elsewhere, the languid Aalachane Maliche Gheirak is full of stirring pathos while the instrumental Takassim Oud serves as a showcase for El-Atrache's virtuosic oud playing. *Paul Bowler*

NOW ON edsel RECORDS DEMON

HAIRCUT 100
PELICAN WEST 40

Released in February 1982, Pelican West was the debut album by Haircut 100. The band were an instant smash with four UK Top 10 45s, including the non-album single 'Nobody's Fool', which has now been added to the 4CD and 4LP set along with all the 12" mixes and b-sides, a live set from Hammersmith Odeon and for the first time, the demos for their unfinished second album, which was given the provisional title Blue Hat For A Blue Day. Over four CDs there are 54 tracks, of which 24 are unreleased, including nascent versions of later Nick Heyward solo hits 'Whistle Down The Wind', 'Blue Hat For A Blue Day' and the great lost Haircut 100 single 'Sunny Boy, Sunny Girl'.

The 4CD set features a 44-page booklet with a new 10,000-word sleeve note featuring an oral history of the time with all six members interviewed by the set's curator, author and DJ Daryl Easlea. The booklet also includes memorabilia and exclusive photographs from the personal collection of Haircut guitarist Graham Jones and bassist Les Nemes. Pelican West 40 is also available as a half-speed master LP as well as a 38-track 4LP edition containing the new half-speed cut of the album along with the unreleased second album tracks and a collection of 12" mixes.

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SOUL COLLECTOR

By Lois Wilson

On Sunday 20 August 1972, the last day of the annual Watts summer festival, the Wattstax Benefit Concert took place at the Los Angeles Memorial Coliseum. With six hours of music performed by the very best of the Stax label's roster – Isaac Hayes, the Staple Singers, Albert King, the Bar-Kays, Carla Thomas, Rufus Thomas, Johnnie Taylor and Kim Weston all featured on the bill – it was not only one of soul music's biggest but also greatest live shows.

The brainchild of Stax co-owner Al Bell, it cost a mere dollar to get in (Schlitz beer provided sponsorship and Stax underwrote most of the expenses) and while some cultural historians have since dubbed it the "Black Woodstock", Richard Pryor described it more astutely as "a soulful expression of the black experience". Taking place seven years after the devastating Watts race riots, it's also a celebration of black solidarity and pride – as the concert's official MC, a young Reverend Jesse Jackson, asserts in his reading of William H Borders' poem I Am Somebody that day. Other highlights include a flamboyant Rufus Thomas, dressed in pink cape, hot pants and white boots bringing the house down with a storming version of Do The Funky Chicken replete with arm flapping dance moves; Kim Weston delivering a stirring Star Spangled Banner and Lift Ev'ry Voice And Sing, the black American National Anthem, the Staple Singers with Pops in white safari suit and Mavis in large hoop earrings raising the rafters with Respect Yourself and Isaac Hayes with his shades and gold-link chain vest taking it to the stage with Theme From Shaft and an astounding 18-minute take on Bill Withers' Ain't No Sunshine.

The event was immortalised the following year with a soundtrack. *Wattstax: The Living Word* was issued in January and followed shortly after by a second volume and the Mel Stuart-directed concert film *Wattstax*, which included additional performances from Stax artists recorded at LA's Summit Club and the Friendly Will Baptist Church.

Marking the 50th anniversary of *Wattstax: The Living Word* is a slew of reissues. First ***Wattstax: The Living Word Volumes 1&2*** (★★★★ **Craft**) are newly cut versions from the original analogue tapes of those respective soundtracks on double album format. Then ***The Best Of Wattstax*** (★★★★ **Craft**) is a cherry-pick of 20 performances on CD and provides a good jumping-off point for those not familiar with the event (and perfect for playing in the car or kitchen).

Picks of the bunch, though, are ***Wattstax: The Complete Concert*** (★★★★★ **Craft**) and ***Soul'd Out: The Complete Wattstax Collection*** (★★★★★ **Craft**), although both are incredibly pricey. The former is available over 10 LPs or six CDs and both sets include a 76-page book and you get the whole shebang plus speeches including the aforesaid Jesse Jackson's I Am Somebody.

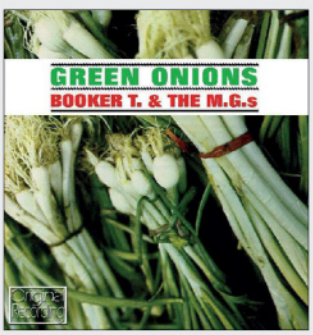
The latter, meanwhile, includes 31 previously unissued tracks and comes wrapped in a folio. Again you get the complete concert over six CDs but then also five discs comprising the Summit club performances – from 23 September 1972, Rufus Thomas plus Johnnie Taylor's concerts, the latter including a superb previously unissued Jody's Got Your Girl And Gone; from 29 September, the Sons Of Slum and the Emotions; from 4 October, Little Milton including Walking The Streets And Crying and Mel & Tim, all excellent stuff. The final disc, titled Additional Recordings, rounds everything off and includes the Emotions' exultant Peace Be Still from the Friendly Will Baptist church.

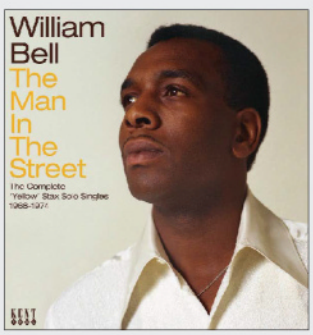
With over 110,000 in the audience and raising $73,000 for the Watts community, the Wattstax concert's anniversary is a timely reminder of the power of unity over division.

By the time of Wattstax, **BOOKER T & THE MG'S**, who had helped lay the foundations for the Stax sound and given the label its first US R&B number 1 with Green Onions, had split. ***Green Onions*** (★★★★ **Stax**), their 1962 debut album featuring said No 1 single, captures the group fully formed with Booker T Jones and Steve Cropper in simpatico and summoning thrills and excitement on covers of I Got A Woman, Twist And Shout and Comin' Home Baby.

WILLIAM BELL's ***The Man In The Street: The Complete Yellow Stax Solo Singles 1968-1974*** (★★★★ **Ace**) is just that, the 24-track follow up to 2022's *Never Like This Before: The Complete Blue Stax Singles 1961-1968*. Collating chronologically every A and B side of Bell's 45s issued between late '68 and early '74, when Stax's label changed colour from blue to yellow, it includes the unimpeachable I Forgot To Be Your Lover, his biggest Stax hit when it reached the US R&B No 10 plus My Whole World Is Falling Down, Happy and his cover of Albert King's Born Under A Bad Sign.

GA20 are guitarist Matt Stubbs, guitarist/vocalist Pat Faherty and drummer Tim Carman. They made waves with 2021's *Does Hound Dog Taylor: Try It… You Might Like It!*, their ace tribute to the Chicago bluesman of the title and 2022's *Crackdown* which also nodded to Slim Harpo and Lazy Lester. **LIVE IN LOVELAND!** (★★★★ **Colemine**) is sure to grab attention too. Produced by Stubbs and recorded direct-to-tape on a vintage Tascam 388 at Plaid Room Records in Loveland, Ohio, home of the Colemine record label, it features rip-roaring covers of Harold Burrages' I Cry For You and Little Walter's My Baby's Sweeter and proves once more that R&B's future is in safe hands.





Grupo Um

Starting Point

★★★★

Far Out Recordings FARO 235 (CD, LP)

Lost treasure from the 70s Brazilian underground

Best known as part of Hermeto Pascoal's working band, Grupo Um carved out a reputation as one of Brazil's most adventurous instrumental collectives. Recorded in 1975, this proposed debut album was passed over by all and sundry for release and has lain on pianist Lelo Nazario's shelves ever since. In truth, these instrumentals were never going to be a sizeable hit, with much of it seemingly constructed more in the spirit of adventurous experimentation than with any commercial concerns in mind. Organica and Jardim Candida are avant-garde experiments – pianos are played with freewheeling note clusters while home-made instruments are bashed, rattled, whistled and sawed. Onze por Oito mixes the sound of the Brazilian berimbau with bass-heavy, Fender Rhodes-driven jazz fusion; Cortejo dos Reis Negros joyfully combines both approaches. A glittering find. *Paul Bowler*

Jon Hassell

The Living City: Live At The Winter Gardens

★★★

Ndeya NDEYA 8 LP (2LP)

Psychogeography: Zones Of Feeling

★★★★

Ndeya NDEYA 9 LP (2LP)

Further Fictions

★★★★

Ndeya NDEYA 10 CD (2CD)

When pioneering trumpeter got down to the brass tacks

Jon Hassell appeared on the radar of most after being championed by Brian Eno with his *Fourth World Vol. 1 Possible Music* collaboration and his guest appearance on Talking Heads' *Remain In Light*. Hassell's blend of east and west and his unique processed trumpet playing is very much in evidence on these three releases (available for the first time on vinyl). Recorded around the time of his 1990 *City: Works Of Fiction* album, *The Living City* captures his performance at New York's World Financial Center Winter Garden to accompany an Eno audio-visual installation. The second set is a cracker: influenced by the Bomb Squad and Teo Macero's recordings with Miles Davis, Hassell reworks *City: Works Of Fiction* as a sequence of alternate takes, demos and studio jams. Compelling. *Daryl Easlea*

Heavy Metal Kids

The Albums 1974-1976

★★★

Cherry Red QGLAMBOX 190 (3CD)

Raucous rockers with a theatrical bent

Frontman Gary Holton would go on to TV stardom as Cockney wide boy Wayne in *Auf Wiedersehen, Pet*, but the Heavy Metal Kids made it as far as *Top Of The Pops*, bridging the gap – despite their name – between pub rock and punk with She's No Angel. This set brings together the band's three long-players, plus a handful of out-takes, non-album singles and B-sides. The eponymous debut is a mish-mash of styles, taking a smidgen from Mott The Hoople on We Gotta Go and channelling the Faces on Always Plenty Of Women, while *Anvil Chorus* takes a more direct boogie rock'n'roll route on the likes of The Cops Are Coming. A switch from Atlantic to Mickie Most's more pop-minded RAK label for *Kitsch* resulted in a slicker sound, but a break into the mainstream remained frustratingly out of reach. *Terry Staunton*

John Lee Hooker

Burnin'

★★★★

Craft Recordings CR 00545 (CD, LP)

Blues don captures the magic

Originally recorded in one day in November, 1961 for Chicago's Vee Jay Records with session players who formed Motown's legendary Funk Brothers, the set is a collector's item reissue to celebrate the 60th anniversary of its release in 1962. The iconic *Burnin'* was Hooker's first real all-electric blues album which contained Boom Boom, a US *Billboard* R&B No 16 smash which formed part of the soundtrack of the early 60s blues explosion. Other Hooker classics here include the rocking Let's Make It, the spoken blues Drug Store Woman, Leroy Carr's Blues Before Sunrise and the rhumba and roll beat number Keep Your Hands To Yourself. The 23-track CD includes the mono and stereo versions of the album plus an unissued take of his storming Thelma. It's available on 11-track black, orange and 'fuego blend' vinyl albums. *Tony Burke*

Dairy Tale Ending

Long-lost cult indie-rockers collated. *By Jamie Atkins*

Neutral Milk Hotel: the cream of the crop, if the crop was earnest indie-rock

Neutral Milk Hotel

The Collected Works Of

★★★★

Merge MRG 776

(4LP/2x10"/3x7")

Never underestimate the allure of silence. In the 24 years since Neutral Milk Hotel released indie-rock landmark *In The Aeroplane Over The Sea*, their stock has risen considerably while mainman Jeff Mangum has shunned the spotlight. Following a London gig in October 1998, no word was heard from Mangum. Then some tentative steps – a guest slot during the Elephant Six reunion shows of 2008, a solo tour in 2011-13, full-band reunion shows from 2013-15 – but save for Little Birds, a late 1998 recording that was released on the self-titled box set released in 2011, there has been no new music from Mangum since *Aeroplane*.

The Collected Works Of... is essentially an update of that box set comprising a gatefold reissue of *Aeroplane*, an expanded version of debut album *On Avery Island* (now 2LP to allow for the unedited, near-14-minute version of Pree-Sisters Swallowing A Donkey's Eye), the 12" picture disc *Live At Jittery Joe's* (a 1997 live album new to this set), a brace of 10" EPs (*Ferris Wheel On Fire* and *Everything Is*) and three 7" singles, including a previously unreleased 2014 live recording of Little Bird. The title sounds definitive – clearly, this represents the sum of the NMH music that Mangum is happy sharing with the world, and anything he may have worked on since '98 remains private.

It's easy to see why Mangum's music continues to win over new generations. His songs are visceral and unfiltered examinations of adolescence, performed with a jolting, life-affirming intensity. There's an earthy, sensual surrealism at play here that shakes the senses and still feels vivid and original, despite the few decades-worth of indie rock influenced by it. Forks are stuck in shoulders, rubbish strewn across floors, naïve teenagers learn what each other's bodies are for – this is heady stuff you can sense and smell. Mangum's lyrics explore the kind of arcane obsessions and thoughts that Black Francis and Kurt Cobain had before him, and his music inspires a similar kind of devotion among those who were hit with it at the right time. The number of younger fans at those reunion shows was striking and telling – this is music to soundtrack those awkward years of discovery.

> **"There's an earthy, sensual surrealism at play here"**

Often overlooked, 1996's *On Avery Island* wastes little time in setting out their stall. Song Against Sex is an infectious, folky ditty buried in layers of fuzz, given enigmatic lyrics that speak of an adolescence spent wracked with religious guilt and sung with a pent-up frustration seemingly on the verge of overspilling at any moment. Elsewhere they show, a taste for sonic invention, producer Robert Schnieder (Apples In Stereo) proving an excellent foil for Mangum's material with discordant interludes, passages of motorik-like repetition and throbbing drones adding experimental intrigue.

Still, *In The Aeroplane Over The Sea* represents an undeniable shift forward. The layers of distortion have cleared, replaced by a then-unique melee of junk shop accordions, Salvation Army marching band horns, singing saws, banjos and feverishly strummed guitars. There's a new, strident confidence to Mangum's vocals: check out King Of Carrot Flowers Pts 2 & 3 with its hollered, "I love you Jesus Christ" intro – it simply wouldn't work in half measures. Meanwhile, the title track is destined to soundtrack misfit romances forevermore, as pure a love song as Mangum ever wrote.

Elsewhere in the box, the *Everything Is* 10" collects early recordings, which show hints of what was to come among the 60s-influenced pop and boisterous punk outbursts. The *Ferris Wheel On Fire* 10" features acoustic demos from 1992-96 that show the emergence of a vital voice. *Live At Jittery Joe's* is a fantastically lo-fi document of a solo Mangum show from Athens, Georgia, 1997 which captures a sense of what a magnetic performer he was. And the assorted singles round things up nicely, with the previously unheard full-band live take of Little Birds from 1998 the real boon for fans.

COLLECTING... *Neutral Milk Hotel*

HYPE CITY SOUNDTRACK

(Elephant Six Recording Co, no cat no, MC, US, 1993) **£100**

This highly sought-after cassette was released by Elephant 6, the loose Louisiana collective comprising Mangum along with Bill Doss, Will Cullen Hart (both of whom formed Olivia Tremor Control with Mangum), and Robert Schneider (Apples In Stereo). According to legend, two versions of Hype City Soundtrack circulated with slightly different track listings.

Everything Is/Snow Song Pt 1

(Cher Doll CHER 002, 7", US, 1993) **£70**

Later expanded to the seven-track release included in *The Collected Works Of*, Everything Is was Neutral Milk Hotel's debut single, first released as a 7" by the Seattle-based indie-pop label Cher Doll. Also released as a limited edition, hand-numbered pressing of 50 with colour xerox sleeves designed by Mangum.

IN THE AEROPLANE OVER THE SEA

(Merge MRG 136, LP, US, 1998) **£150**

First US pressings of NMH's stand-out album are always in demand. If you're after one, look out for a duller green sleeve than the more common, brighter and bluer issue. This pressing also has off-white labels compared to the darker or yellow labels on later pressings.

Holland, 1945/Engine

(The Blue Rose Record Company BRRC 10237 PROMO, CD, UK, 1998) **£50**

This *Aeroplane* standout was released as a limited edition 7" picture disc to coincide with NMH's 1998 European tour with Mark Linkous' Sparklehorse. While the 7" is worth looking out for (£40), completists will be drawn to the scarce promo CD single in a slimline case.

You've Passed/Where You'll Find Me Now

(NMH Records NMH 001, 7", US, 2011) **£25**

This 7" was originally included in the 2011 box set but was later sold individually at their 2014 reunion shows. The single includes alternate versions of two songs from *On Avery Island* recorded by Mangum on a 4-track at his father's house in December 1994.

REGGAE COLLECTOR

By Mike Atherton

The power, fervour and soul of **TOOTS HIBBERT**'s voice, ably demonstrated in a career spanning half a century, justify such over-used epithets as "unique" and "legendary", and make him and his group the ideal artists to launch a new series of deluxe album packages from the equally legendary Trojan Records. **THE MAYTALS: *The Essential Artists Collection*** **(★★★★★ Trojan)** presents 28 tracks across two coloured-vinyl LPs housed in a gatefold sleeve. Toots and his sidekicks, Raleigh and Jerry, had previously cut admirable ska records, notably for Coxson Dodd and Prince Buster, but hit their musical zenith during their time at Leslie Kong's Beverley's label from 1968 to 1971.

There, supported by the ever-firm Beverley's All Stars built around guitarist Hux Brown and bassist Jackie Jackson, they created classic records seemingly at will. Many will be familiar: the rippling Monkey Man, the exuberant Sweet And Dandy, the punchy Water Melon, the slamming 54-46 Was My Number. Others, less often heard, are no less noteworthy: the pretty She's My Scorcher and the rolling It's You could have been pop hits if Radio 1 had accorded them airplay, while the prowling, stripped-down Johnny Cool Man finds Toots turning in a near-perfect impersonation of Otis Redding. This is a great start to Trojan's *Essential Artists* series; how will they follow it?

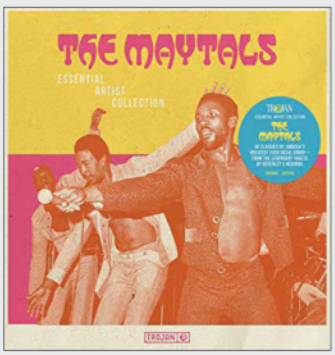
BUNNY LEE started producing records in the mid-60s, but it was with the arrival of reggae a couple of years later that his long, prolific and hugely successful career really moved into top gear. Riding his lively, jumping rhythms which usually featured a strong organ riff ("If it's not got that organ shuffle, it's not reggae," Lee once remarked), singers such as Pat Kelly, Slim Smith and Max Romeo climbed to local and sometimes international fame. ***Who Wants Some?*** **(★★★★ Agro Sound/VP)** offers a bunch of those top rhythms, only minus the singers. Instead we get instrumental versions, generally with sax to the fore, of Slim Smith's Everybody Needs Love (as One Thousand Tons Of Megaton), Max Romeo's Wet Dream (as Daydream) and, most notably, The Avenger, which removes Stranger Cole's vocal from his hit Bangarang and adds extra horns to create a scintillating instrumental (wittily credited on the original UK single to "J. Steed" as composer).

Sometimes a DJ steps in to help the music along, very effectively in the case of fast-talking yankee-style toaster Winston Williams who transforms Slim Smith's Ain't Too Proud To Beg into People's Choice. The album does spring a couple of surprises: Last Flight To Reggae City, with Tommy McCook on flute, uses the Just Like A River rhythm normally associated with producer Joe Gibbs, while Annie Pama is on the Maytals' Monkey Man rhythm, with vivid organ flourishes. VP Records' UK arm Greensleeves tells *RC* that they now have access to Bunny Lee's mountain of master tape, so expect more from them soon.

The aim of the *Hot Sauce* series of LPs is to rescue forgotten gems from the cavernous vaults of Trojan Records and bring them back into the limelight, and ***Hot Sauce Volume 3*** **(★★★★ Harlem Shuffle)** carries on the good work. Offering the **JJ ALL STARS'** weird and wonderful track Soup, which stirs elements of the rocksteady classic Things You Say You Love, bits of DJing and some ebullient trombone into a bubbling one-pot dish, as a starter, it serves up a mainly late 60s and early 70s selection of music which you may not have heard recently, if at all. Carl Dawkins' Hard Time is so close in style to The Rulers' Copasetic that it must surely date from the same session; Derrick Morgan's former duet partner **NAOMI** returns with 1969's You're Not My Kind, all cuteness over a boss reggae rhythm, but delivering a message which is far from being a declaration of devotion; and the **UPSETTER PILGRIMS**, actually Busty Brown, Jimmy Riley and Nora Dean, are propelled by a splendidly lithe bassline as they joyfully express their devotion to the Lord on A Testimony.

Numbers such as **OWEN GRAY**'s soulful call to do the Reggae Dance, **RANDY'S ALL STARS**' superheated organ instrumental Time Out (also issued, in one of those moves peculiar to Jamaican music, by Lee Perry and credited to The Upsetters) and **ZAP POW**'s light-hearted Lottery Spin keep the party going before the 14-tracker ends with a brace of the dub tracks of Treasure Isle sides issued after label owner Duke Reid's death, with mixing engineer Errol Brown leaning heavily on the reverb button as he reinvents Ali Baba and Riding On A High And Windy Day.

So far, this edition of *Reggae Collector* has come to you entirely with reports of new vinyl releases, an indication of the direction in which the vintage reggae market has moved over the last couple of years. Doctor Bird, however, persevere with their double CD sets, and offer ***Symphonies Of Love*** **(★★★ Doctor Bird)**, built around two 80s albums originally issued here on the Revue label. Sweet-voiced lark **BARBARA JONES** warbles melodically on oldies ranging from the Shirelles' 1960 smash Will You Still Love Me Tomorrow to the Carpenters' mid-70s hit Top Of The World, calling at First Cut Is The Deepest and the gorgeous Angel Of The Morning along the way. It's warm and likeable, even if occasional shrill burbles of synth make one wonder if there was an ice cream van parked outside the studio. **DOREEN SHAFFER**, whose pedigree stretched back to being The Skatalites' singer in the 60s, sings with sensitive authority on a 1986 mainly-oldies album on which she gives poised performances of songs such as Laven Baker's I Cried A Tear and fellow Skatalites vocalist Jackie Opel's Eternal Love. Further warm sounds from artists such as **IN CROWD** enhance an anthology which is just fine on a Sunday morning, or late at night.



Whitney Houston

Whitney Houston

Sony 19658702171 (LP)

★★★★

Whitney

Sony 19658702151 (LP)

★★★★

Focusing back on music after the biopic

After an initial limited release on Vinyl Me Please in 2020, Whitney Houston's first two albums get a full vinyl reissue following the recent ho-hum biopic, *I Wanna Dance With Somebody*. A proper catalogue campaign is certainly overdue to get the focus back on Houston's albums, away from the tragedy of her death and an easy reliance on the same handful of hits. Houston can't be blamed for the acolytes who aped her vocal gymnastics, rather than trying to express joy in every note as Houston did so freely in How Will I Know and Thinking About You on her 1985 debut. Two years on, *Whitney* was the first solo female album to debut at No 1 in the US. Little wonder: throw a dart and you either get pop magic or a ballad for the ages. *John Earls*

Hundred Seventy Split

The Story So Far

★★★

Repertoire REPUK 1450 (CD)

What Lyons made… 12 years later

Ten Years After founder member/bassist Leo Lyons and Joe Gooch, who replaced Alvin Lee in that band, have helmed this meat-and-potatoes trio for the past dozen years, mostly in mainland Europe. Five albums and countless gigs have yet to see them escape the shadow of their former band – and live versions of Good Morning Little Schoolgirl, Love Like A Man and Woodstock evergreen I'm Going Home on this compilation suggest they aren't bothered. Lyons may be front and centre but it's Gooch who sets the tone, bluesy vocals and fiery guitar impressing on the duo's co-writes with Nashville songsmith Fred Koller. As unsubtle as its title, *The Story So Far* is a treasured souvenir for concert-goers but may make few converts. *Michael Heatley*

Maajun

Vivre La Mort Du Vieux Monde

★★★★

SouffleContinu Records FFL 077 (CD, LP)

Sounds from the French underground

Formed in late-60s France, Maajun combined a playful take on heavy blues with a revolutionary agenda. Released in 1970, their sole album was largely sidelined at the time by a record label at odds with the band's politics. Reissued with a new group interview here, it presents a vivid snapshot of the era's French underground. Blues rock, folk and psychedelia form the heart of Maajun's sound. Some influences are easy to divine – witness the early Sabbath-like riffs of the harmonica-drenched track Houba or the Zappa-esque sardonic humour and sonic montages dotted throughout – but for the most part the sound is very much the group's own. Best of all is the epic closer La Longue Marche…, its 17 minutes encompassing ritual chants, Gallic folk violins, strutting rock rhythms, wild saxophone shrieks and warped psych vocals. *Paul Bowler*

Bernie Marsden

Big Boy Blues And Green (1995-2005)

★★★

Purple PURPLEBOX 028 (4CD)

Extra helpings at the Bernie inn

Ex-Whitesnake guitarist Marsden's solo renaissance on the tiny Conquest label has been a post-lockdown phenomenon, and this deep dive into his back catalogue has undoubtedly been inspired by that success. It combines two discs from the largely self-penned *Big Boy Blues* project of 2002, one containing demos and alternate mixes, with a live concert from the following year co-starring excellent if little-known singer Sharon Watson. Disc one is *Green And Blues*, a tribute album to Fleetwood Mac founder Peter recorded in 1994 that was overshadowed by Gary

Satisfaction Guaranteed

Their 60s output, now in multi-coloured vinyl. *By Johnnie Johnstone*

The Rolling Stones: it was all about to kick off about who booked behind the bikeshed first

The Rolling Stones

The Rolling Stones In Mono

★★★★

ABKCO 7120811

(15CD,16 LP)

In 1967, pop music was changing fast and The Rolling Stones weren't sure which way to turn. Their flirtation with psychedelia didn't last and it wouldn't be long before they were proclaiming themselves the greatest rock'n'roll band in the world. And for a while they really were. In 1965, it hadn't seemed possible that a bunch of snotty misanthropes so desperately enslaved to the blues, could amount to much at all. But then they were rejuvenated by three glorious self-penned 45s (The Last Time, Satisfaction, Get Off Of My Cloud) which provided the impetus for them to challenge The Beatles. The classic singles kept on coming: Paint It Black, 19th Nervous Breakdown, Have You Seen Your Mother Baby…a sneering, leering cornucopia of teenage thrills. The following year brought *Aftermath*, the first of their albums to feature exclusively their own compositions. It was only then that Jagger and Richard were spoken about in the same breath as Lennon & McCartney.

The Stones' early album releases, like those of the Fabs, were constructed differently on opposite sides of the Atlantic. That meant omissions and duplications, with the American editions' including most of those classic '64-'66 singles, frustratingly absent from the UK releases. 1967's *Their Satanic Majesties Request* – the first of their albums to be released with an identical track-listing – was once regarded as the runt in the litter, but is actually (whisper it) a very good record. Its reputation has grown, possibly due to a fashionable 'only good Stones is Stones with Jones' type revisionism but it was never really them. Having said that, the robotic intensity and unhinged mellotron of 2000 Light Years From Home remains more authentically psychedelic than anything on *Sgt Pepper*. Then the Stones came home, peeking open one eye from the psychedelic hangover to discover the pop world had retired to the country. The timeous rediscovery of their blues roots spawned their greatest album, *Beggars Banquet*. It was a momentous sonic leap forward, and listening today, one is struck by the colossal contribution of the late Charlie Watts (the rhythmic intensity on Sympathy, the punch and menace of Stray Cat Blues)

> "It's infinitely superior to the 80s studio remasters"

Jagger and Richard's genius – whether cunning opportunism or calculated amoralism – in cultivating those elegantly wasted personas just as the 60s dream turned sour, made them rock'n'roll gods as the decade hobbled to a close. By the mid-70s it was drugs, dollars and debauchery but also creative complacency. It didn't matter. By then, they were the most successful rock band in the world. No one in the 60s could possibly have predicted such longevity, but the 186 songs here were built to last.

Yes, here they are – treated with the reverence they so richly deserve. Teri Landi's meticulous transfer from the original tapes makes for a superb reproduction, infinitely superior to the 80s stereo remasters. This limited coloured vinyl edition updates the 2016 box set and naturally will be highly sought-after by collectors – even at the hefty asking price (over £300). It comprises all of the band's UK and US 60s studio albums (on Decca and London respectively), from their self-titled 1964 debut through to *Let It Bleed*, alongside *Stray Cats*, a collection of 'orphaned' material (45 versions, B-Sides and outtakes) and a lovely 48-page booklet including a 5000-word essay by David Fricke. This is exactly how the Stones were meant to be heard and a timely reminder that the devil really did have all the best tunes.

Moore's similar effort: ironically, some of the musicians on this collection also accompanied the Irishman. Marsden may not have the charisma and fire of Moore, but this bumper blues bundle will be lapped up by his hard-won fanbase.
Michael Heatley

Mötley Crüe

Crücial Crüe

★★★

BMG 4050538816310 (5CD, 5LP)

Complete 80s collection of rock titans

Spanning the period 1981-1989, *Crücial Crüe* rounds up the band's first five albums and thus spotlights the most important part of Mötley Crüe's illustrious career. Starting with the major label revamp of their *Too Fast For Love* debut and ending with the multi-million selling *Dr. Feelgood*, it's a set that showcases their rise from the bad boys of Sunset Set to stadium-filling rock stars beloved by the burgeoning MTV. Revisiting these albums, in particular the bubblegum metal of *Too Fast...* and its breakthrough follow-up *Shout At The Devil*, rekindles memories of just how exciting Mötley Crüe were in their prime. The albums have been re-issued numerous times already and there's nothing new on offer here, but with the band now being a heritage act and each LP appearing in a different coloured splatter vinyl (and both the LP and CD sets limited to 10,000 copies) there's bound to be interest among hardcore Crüe collectors. *John Tucker*

Motörhead

Bad Magic – Seriously Bad Magic

★★★★

Silver Lining Music 5054197260506 (2CD/2CD/2LP, 2LP)

Final studio album gets make-over

Along with its predecessor *Aftershock*, 2015's *Bad Magic* was hailed as a true return to form for Motörhead, and on tracks such as Electricity and Victory Or Die it's not hard to see why. While the original 13-song album played out with their cover of Sympathy For The Devil this revamped edition adds two unreleased cuts – Bullet In Your Brain and Greedy Bastards – as well as their less-than-essential rendition of Bowie's "Heroes". The real bonus, though, is a second CD featuring the band's full set from the July 2015 Mt Fuji Rock Festival which boasts particularly raucous versions of We Are Motörhead and Over The Top. Alongside the double studio LP and 2CD set a limited edition box set combines both releases with a 12" interview LP and an exclusive Motörhead Ouija Board. *John Tucker*

Ocean Colour Scene

Yesterday Today 1992-2018

★★★★

Demon EDSL 0127 (15CD, 5LP)

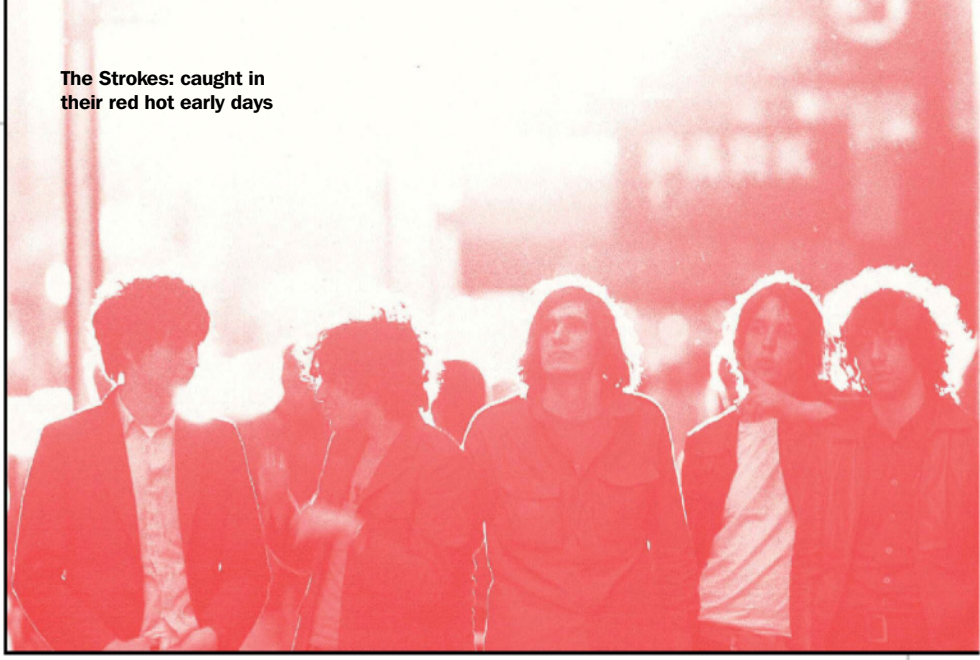
Ten albums and extras aplenty, across 228 tracks

The title of this bumper collection takes its name from an early flop single that led to OCS being dropped by their first label, but three years later they would emerge as durable chart regulars. It's an informatively mapped-out chronology of a surprisingly robust band who thrived by refusing to tie their colours to any one musical mast. *Moseley Shoals* and *Marchin' Already* are the most high-profile triumphs, but later albums such as 2003's bluesy *North Atlantic Drift* and *On The Leyline* (2007) illustrate a talent for reinvention without abandoning earlier templates. Bonus discs house an array of delights, none more fun than a wild live rattle through The Beatles' Day Tripper with Oasis' Gallagher brothers on vocals. *Terry Staunton*

Touch Down

Exhilarating run of singles from the band who reshaped post-millennial guitar music.

By Shaun Curran



The Strokes: caught in their red hot early days

The Strokes

The Singles Volume 01

★★★★★

RCA 19439955787 (7"x10)

Saviours of rock'n'roll? Or insouciant pretty rich boys in the right place at the right time? With nostalgia over the early 2000s New York indie scene in overdrive – Lizzy Goodman's oral history, *Meet Me In The Bathroom,* is the subject of a brand new documentary – it seems the debate over The Strokes' credentials is back in focus. Coincidentally or not, the most hyped band of the 21st century – in the pallid post-Britpop landscape, all it took was a black and white photograph in the *NME* to start the incessant buzz – give the case for the defence in their first career retrospective.

Their opening shot, *The Modern Age* EP, released on Rough Trade in January 2001, was an empathic response. Recorded across three days in producer Gordon Raphael's basement studio, it distilled the primal thrill of all great rock'n'roll into wiry, lo-fi, lean, high-charged riots. Laying down The Strokes' ethos from the outset ("Work hard and say it's easyDo it just to please me") The Modern Age and Last Nite – third track Barely Legal is omitted here – set out their stall: here was an amalgamation of The Velvet Underground, 70s New York garage rock, new wave and Tom Petty, boasting the rawness of The Stooges and, in Julian Casablancas, an impenetrable presence with a ragged voice for the ages. Not even on game-changing 2001 debut *Is This It*, which re-recorded these early cuts and made Last Nite a worldwide hit, would they sound so exhilarating, so alive.

Distance from the era established, the singles remain of exceptional quality: the propulsive Hard To Explain and abrasive New York City Cops from 2001; the sci-fi new wave of 12:51 and the wild headrush of Reptilia from 2003's strong follow-up *Room On Fire*. Even 2006's patchy, overlong third album *First Impressions On Earth*, which introduced a wider scope and a bombast that didn't necessarily suit, offered up gems: the obnoxious, stirring Juicebox, the frenzy of Heart In A Cage, and the buoyant You Only Live Once.

For all of the infamous inscrutability of both Casablancas and his lyrics – something which played less well as time went on and the band lost its way, falling into acrid rock band clichés – listening back it's easier to hear him, contrary to his cocksure reputation, unload his awkwardness and doubts: over relationships, his place in the world, how this life thing all works. "Now my fears, they come to me in threes," he sings on 2001's rollickingly joyous Someday, their purest moment, a song by someone with the world at his feet who is already nostalgic for a moment that's barely passed.

> "The singles themselves are gold-plated"

If the singles themselves are gold-plated, then the B-sides and rarities offer more curious pleasures. Only three original songs make up the nine B-sides – perhaps a result of just how quickly The Strokes ascended. They are excellent, however, particularly 2005's lost classic Hawaii, an unabashedly positive would-be indie disco staple, and Modern Girls and Old Fashioned Men, a duet with fellow New Yorker Regina Spektor, which melds fantastically The Strokes' streamlined new wave with Spektor's offbeat classicism.

Alongside a forceful live cut of The Clash's Clampdown and a wrought version of Marvin Gaye's Mercy Mercy Me, with Eddie Vedder on vocals and drums from Josh Homme, the set is completed with demos and home recordings. Most revealing is the demo to You Only Live Once, titled I'll Try Anything Once, a disarmingly sweet, sparse ballad, Casablancas softly crooning over an electric keyboard line. It's the closest we ever got to a Strokes lullaby, and an indication that a different, softer band lurked beneath the leather jackets and ripped jeans (this side of the Strokes would eventually be revealed in an erratic, confused, half-arsed 2010s). But that's a story for another day, and another *Volume*. For now, cut through the noise and let the music speak for itself.

Alan Parsons Project

Turn Of A Friendly Card

★★★★

Esoteric ECLEC 42798 (3CD/ Blu-Ray)

Fifth APP release trumps all comers

Eric Woolfson and Alan Parsons' decamping to casino capital Monte Carlo in the late 70s led to this glossy, gambling-themed pop-prog concept album: songwriter Woolfson regarded it as a favourite. The Project's hi-tech sound was the antithesis of the music scene back home, but Parsons' studio wizardry helped ensure international success. A plethora of bonus tracks, many Woolfson's songwriting demos, are accompanied by Parsons' new Surround Sound mix of the whole album on the Blu-Ray plus three promo videos for Games People Play, The Gold Bug and the title track; a pic-packed book and poster add further value.

This is the 1980 album's third and presumably final reiteration, a 2008 remaster being followed in 2015 by a double-CD including some songwriting demos plus rough mixes and single edits. So if you have gambling debts, there are cheaper options to seek out. *Michael Heatley*

Duffy Power

Live At The BBC

★★★★

Repertoire REPUK 1436 (3CD)

Blues power hits the Beeb on decades-spanning set

This triple-disc collection celebrates the work of a late but still largely unheralded British bluesman. Power's BBC sessions from 1963 to 1997 fill two discs – astoundingly, almost all the music was sourced from outside the official archives – while the third is unheard (but arguably less essential) non-Beeb recordings from abortive projects. A previous set, *Sky Blues*, was released by Hux in 2002 during Power's lifetime (he died in 2014); its 19 songs are all present, but anyone interested will surely want extras like the first four recordings featuring the redoubtable Graham Bond Organisation. Presentation is superb, though more sleevenote space given to archivist Colin Harper (he shares with Cream lyricist Pete Brown) would have helped put the music in even clearer context. *Michael Heatley*

Tony Rivers

Move A Little Closer – The Complete Recordings 1963-70

★★★

Cherry Red CRSEG 126 T (3CD)

First ever CD anthology of below-the-radar 60s voice

Tony Rivers' career perhaps never lifted off as he might have hoped, despite engagement from Brian Epstein and Robert Stigwood: the booklet here tells a tale or two. The harmonious 60s songs gathered are, however, rich in the cheap emotions only pop music can conjure. First

as leader of The Castaways, who couldn't score a deserved hit, then heading their relaunch as Harmony Grass, who got a sniff of the charts with Move In A Little Closer, he was involved with some deliciously evocative tracks; not least the latter's lovely, life-affirming What A Groovy Day. There are unreleased sessions aplenty here, and if the version of Paul Simon's Cecilia is no cause for jubilation, mostly his flow was tight.
Chris Roberts

Steppenwolf
The Epic Years 1974-1976
★★
Esoteric ECLEC 32834 (3CD)
North American rockers, not as wild as they were

Canadian-American hard rockers Steppenwolf's hit-making heyday was covered in a previous, more generously appointed eight-disc set by Cherry Red offshoot Esoteric, so this more humble compendium covers the output of the reformed line-up. It's business as usual, although the first of the band's three albums for their new label, *Slow Flux*, laments the passing of time and the fading of hippie ideals, especially on Children Of The Night. *Hour Of The Wolf* finds them treading water, although Mars Bonfire (writer of the group's signature hit Born To Be Wild) comes close to the venom of old on Caroline (Are You Ready For The Outlaw World?). Leader John Kay called time on the reunion after *Skulduggery*, a largely uninspired collection of join-the-dots jams, but the grubby take on Junior Walker's Motown stomper Road Runner is not without charm. *Terry Staunton*

Igor Stravinsky
Late Music – Sensual Musical Radicalism
★★★★
Cherry Red ACMEM 367 CDX (4CD)
Classics from an avant-garde master

This Russian classical composer and pianist died, aged 89, in 1971 and his works were every bit as out-on-the-edge as – and often considerably darker than – Frank Zappa and Pink Floyd, both followers. This box collects a stunning body of later pieces across three discs – orchestral, chamber, choral, opera, ballet – from Shakespeare's songs to a tribute to Dylan Thomas (sung by equally boundary-pushing Briton Peter Pears). At times there's the hint of film music (Ennio Morricone was another fan) while at others you could imagine it on the Harvest label, alongside the Third Ear Band and Kevin Ayers. Turning things around, a fourth disc collects composers who were his own inspiration… John Cage, Stockhausen, Schoenberg alongside Debussy and Ravel. Astonishing stuff. *Nick Dalton*

Hideyasu Terakawa Quartet
Introducing Hideyasu Terakawa Quartet Live Featuring Hiroshi Fujii
★★★★
BBE BBE 668 AC (CD/2LP)
Japanese jazz obscurity

BBE Music's Japanese Masterclass series has been a real blessing for jazz fans, reissuing gems unknown to all but the most fanatical of collectors. A classic case in point is this latest edition. Originally released in 1978 in a private press edition of 100 copies, the album was the only known recording from the band's leader, saxophonist Hideyasu Terakawa, and it's a cracker.

Captured live the group offer up some brilliantly creative takes on post-bop. Benny Golson's threnody I Remember Clifford serves as the platform for some exquisitely mournful saxophone playing from Terakawa. There's a snappily fresh take on Wayne Shorter's Black Nile while on a cover of Jimmy Heath's Rerev, Hiroshi Fujii's svelte vibraphone combines with drummer Aki-hiro "Thunder" Nakaya's expressive drums and Tetsuo Miura's low slung bass to serve up a rhythmic tour de force.
Paul Bowler

PLEASE RELEASE ME
Our look at albums crying out for reissue

Therapy?
Suicide Pact – You First
(Ark 21 1539722, CD, 1999) **£10**

Therapy?'s fifth album separated the wheat from the chaff. It followed the unit-shifting pop-metal masterpiece *Troublegum*, the gothier *Infernal Love* and final major-label moment *Semi-Detached*. By this time, Therapy? were through with wanting to be liked.

I remember one friend of mine, practically in tears after hearing 1999's *Suicide Pact – You First*, asking, "Why isn't Andy Cairns singing properly?!" Mary Anne Hobbs was similarly perplexed. She blurted out, live on Radio 1, that it should be incinerated. Further self-sabotaging *Suicide*'s success, no singles from it were released. (Germany excepted, where the savage Hate Kill Destroy didn't trouble Madonna's American Pie at the top of *Die Offiziellen Deutschen Chart*).

Informed by the ugliest extremes of Captain Beefheart, The Stooges, The Jesus Lizard, Motörhead, Mogwai, and The Bad Seeds, this was a none-murkier, unapologetically caustic and claustrophobic slab of malice. It contained two ballads so dark they sounded like they'd been recorded drunk, in a field, in the middle of the night. In one case, it actually was. Poppier songs written around this time were impishly shelved. Others were transformed from more pleasant demo forms into leaky roofed garage leather or noise-rockin' mono-metal.

As with The Wildhearts' 1997 aural hand-grenade, *Endless, Nameless*, there were catchy hooks embedded somewhere, for those archaeologists who relished finding them buried in black distortion, peppered among random jazz detours, or sung with a satanically slurred tongue.

This was an artistic statement on which Therapy? did everything on their own terms, with no concern for its reception. As bassist Michael McKeegan said, "It's not trying to hug you – it wants to give you a dead arm." It thus has a modest but passionately vocal support base, who could be heard cheering its songs which the band dug out generously on their latest tour.

Accompanying its lack of singles, *Suicide Pact* never had a vinyl release so its adherents are yet to hear it on wax. We're told the mastertapes are in the dead-armed hands of one Miles Copeland, Stewart's brother and former manager of The Police. Come on, Miles. It's time to unleash the beast and extract the *Pact*… *JR Moores*

VARIOUS ARTISTS

Teenage Glampage! – Can The Glam 2
★★★★
Cherry Red Glambox 195 (4CD)
Second sparkling set of star-studded shams and steam hammers.

You've got to go all in with a *Can The Glam!* sequel. No half measures. Just as that first collection of "70s glambusters", released last year, opted for a terrible pun title with an exclamation mark, so does this. We wouldn't want it any other way. Embrace the bacofoil jackets, the high-rise boots. Eighty "rockers, shockers and teenyboppers" stomp forth once more on *Teenage Glampage!* , and if you thought there were no more hidden treasures for the team behind the set to excavate, think again. Actually, don't think, just feel the throb of the tinsel, the force of the faux-rock. Thrill to "deep" cuts from T. Rex, Wizzard, Suzi Quatro and Mud, while rediscovering the art of Flintlock, Mungo Jerry, Kenny and (pre-*Tiswas*) Sally James. And The Sweet's Teenage Rampage is, indisputably, pop's Mona Lisa.
Chris Roberts

Transmissions From Total Refreshment Centre
★★★★
Blue Note 4536399 (CD, LP)
Vivid snapshot of London's vibrant jazz scene

The Stoke Newington-based Total Refreshment Centre was the crucible where the likes of Binker & Moses, Nubya Garcia, Ezra Collective and other Brit Jazz trailblazers forged their syncretic cross-pollinations in sound. Though as a performance space, the TRC is now consigned to history, it still boasts a viable recording studio and, as this ace collection reveals, the iconic venue's influence still permeates new music emerging out of London and different communities around the globe. The music is thrillingly diverse, ranging from psychedelic hip-hop jazz (Soccer96's Visions featuring rapper Kieron Boothe) to dubby soundscapes (Jake Long's Cresent). Other highlights include the shimmering soul-jazz of Matters Unknown's Eloquence, and trumpeter Byron Wallen's Closed Circle, a movingly elegant classical-meets-jazz mash-up that pays tribute to Steven Lawrence. Extraordinary.
Charles Waring

Wind Of Change
★★★
Esoteric ECLEC 42823 (4CD)
Was 1973 UK prog's last classic year?

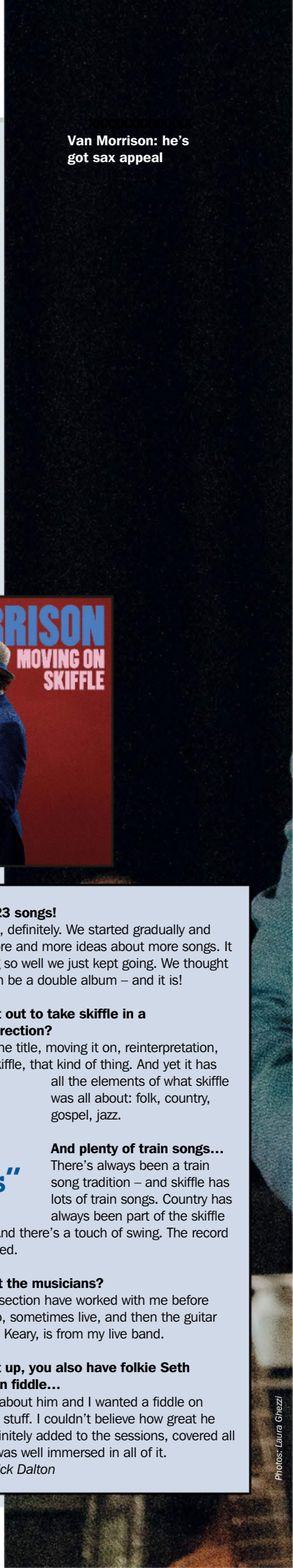
The Esoteric record label continue to chart the rise of British progressive rock, adding Italians PFM to the mix this time around. Interestingly, the influence of the blues has faded since the 1972 collection, and the result is a pleasingly laid-back vibe; Welsh riffmeisters Budgie, for instance, are represented by the atypical ballad Parents.

The booklet is a mini artist encyclopedia ranging from birth to the present, but the state of UK prog in 1973, where it was played and to whom, and its uncertain future, remains relatively unexplored. Given biographical info is all over the net, perhaps the approach of writing around a year – as David Hepworth did with his 2016 tome *1971* – would give the featured tracks a clearer context. A larger type size for we golden oldies would also be welcomed…
Michael Heatley

New Albums

Memory Lane

Northern Irish icon has a blast reworking the music of his teens. *By Nick Dalton*



Van Morrison: he's got sax appeal

Van Morrison

Moving On Skiffle

★★★★

Virgin 4819228 (2CD, 2LP)

Van does things his own way and while this is skiffle, it's also not. At least not what you sometimes expect when a major star chooses to cover songs of his youth. *Moving On Skiffle* is far from simply a lively run through of old favourites. He takes classics from the 50s, things that he was listening to in some case before he was even a teenager, and recreates them as Van Morrison songs. He never loses sight of the originals yet infuses them not only with the soulfulness of his always unmistakeable growl but with an extra something, easy-going but in a focused way.

There's always something going on, whether it's his own sax solo on Careless Love, the three-piece backing vocals, verging on 50s Memphis, on many tracks, or the organ runs and near rock'n'roll guitar on No Other Baby – written and first recorded by Dickie Bishop in 1957 then covered by admired Brit band The Vipers.

Van really is the man here, doing plenty of work… as well as the sax on various tracks, electric guitar strumming, 12-string acoustic fills, powerful harmonica breaks, even producing the whole caboodle. It's no mean feat given there are 23 tracks.

There are nods to the past all over the place: Jerry Lee Lewis piano pounding here, a touch of steel there, the merest hint of 60s Tex-Mex keyboard. There's a swaying take on I'm So Lonesome I Could Cry, a Hank Williams song recorded so many times you wouldn't think it could bear up to another go. In fact, the country artists of the time get a good show, and to good effect. Williams' Cold Cold Heart, sax-drenched and with playful western swing showband vibe, Don Gibson's O Lonesome Me, Hank Snow's I'm Moving On.

The band is pretty much a line-up that Van has recorded with other the past few years, with a couple of additions. You couldn't not have a washboard and here it's played by Alan 'Sticky' Wicket, a veteran of Lonnie Donegan's band (even getting a solo on Gov Don't Allow, a mild protest song that's adapted from Mama Don't Allow, recorded by bluesman Tampa Red back in the 1920s). And, introducing another generation of sorts, fiddler on a handful of tracks is hip folkie Seth Lakeman.

There are also more trains that you'd see at Clapham Junction these days… Freight Train, Streamline Train, Streamlined Cannonball, a rip-roaring Worried Man Blues (the guitar break almost seeing skiffle slip into the beat era) and Jimmie Rodgers' Travellin' Blues.

The album does what it says in the title, and that's a good thing given the generosity of tracks. Come On In is more Django-esque jazz (with nifty Lakeman solo) while Take This Hammer becomes a lazy ditty with understated honky-tonk piano, the tune subtly changing from what you think you remember, and Cottonfields is an effortless rocker.

Van Morrison's voice is in fine a form as ever. The important thing is that while he – and the rest of the crew – head down a well-travelled road, they certainly don't sit in the middle of it.

Q&A

Van Morrison on his mission to bring new life to skiffle.

Is skiffle the soundtrack to your childhood?
Well, I had a skiffle band when I was still at school, The Sputniks. But it's not just memories, it's an ongoing thing, I've been listening to this stuff all the while since then, basically. I've always loved Ken Collyer, Chris Barber, Dickie Bishop, The Vipers. I listen to this on a regular basis. It's a classic thing, I've always been into it.

What triggered your love of the music?
It all started out for me with Lead Belly, my father had his records. Then I had a book, the *American Folk Guitar* book, written by Alan Lomax and Peggy Seeger. I was studying Carter Family technique, playing along to records.

How did you move into skiffle?
Well, Lonnie Donegan came along! I was still into folk singers and Cliff Michelmore had a programme on BBC1, *Tonight*, and would have a folk singer on every day – Rory McEwen, Cy Grant, Steve Benbow, Jimmie Macgregor – rotating. I was glued to the programme and intended to get into folk singing. Then Lonnie arrived and he was doing Lead Belly and I was immediately triggered by that… he opened the door because it meant you could have a band. And, by coincidence, Alan Lomax was living in the UK and had a radio programme, and so was Peggy, and they were in a skiffle group together. I knew that it was what I wanted to do. It was like an explosion.

You later moved into 60s music with Them…
By that time skiffle was dead. Lonnie went on to make more records but most people fell by the wayside; The Vipers packed it in fairly early. Rock'n'roll was running parallel but they also said rock'n'roll wasn't going to last. There was a kind of dismissal of everything that was going on.

> "I listen to skiffle on a regular basis"

Have you worked with any of the skiffle crowd?
I had a live album, *The Skiffle Sessions*, out with Lonnie Donegan in the 90s. And Sticky Wicket, who plays washboard and percussion on the new album, I actually met when he played with Lonnie at that time.

How did this album come about?
The King Covid era! It gave me the opportunity as there was no touring. Touring takes up lots and lots of time and it's non-productive as far as creativity goes because it takes up so much energy. That landed us in a position where we could do this.

You must have had a good time – you ended up recording 23 songs!
A good time, definitely. We started gradually and then got more and more ideas about more songs. It was working so well we just kept going. We thought it could even be a double album – and it is!

Did you set out to take skiffle in a different direction?
Yes, that's the title, moving it on, reinterpretation, reframing skiffle, that kind of thing. And yet it has all the elements of what skiffle was all about: folk, country, gospel, jazz.

And plenty of train songs…
There's always been a train song tradition – and skiffle has lots of train songs. Country has always been part of the skiffle thing, too. And there's a touch of swing. The record sort of evolved.

What about the musicians?
The rhythm section have worked with me before in the studio, sometimes live, and then the guitar player, Dave Keary, is from my live band.

Changing it up, you also have folkie Seth Lakeman on fiddle…
I just heard about him and I wanted a fiddle on some of the stuff. I couldn't believe how great he was. He definitely added to the sessions, covered all the bases, was well immersed in all of it.
As told to Nick Dalton

Photos: Laura Ghezzi

Mozart Estate
Lawrence, still in reality

Of The Highest Disorder

Parenthood and politics interweave with ace pop as a revered talent re-engages.
By Kevin Harley

U.S. Girls: Meg Remy gets reflective

U.S. Girls

Bless This Mess

★★★★

4AD 4AD 0506 (CD, LP)

Even by her own shape-shifting standards, U.S. Girls' Meghan Remy has executed some breath-taking gear-changes since 2020's *Heavy Light*. Besides a typically withering critique of Father Christmas (seasonal single Santa Stay Home), she has written a memoir (*Begin By Telling*), sampled Glenn Gould, covered the Birthday Party for a tribute album and more. Along the way, she gave birth to twins and recorded an album, whose title speaks volumes about Remy's ability to transform mighty feats of multi-tasking and politically aware meaning into hallowed art-pop.

Recorded piecemeal with a busy troupe of collaborators, including Marker Starling, Basia Bulat and husband Max Turnbull, *Bless This Mess* navigates chaos with binding cogency, as befits Remy's quick intuition and intellect. Whether she's evoking Greek myth, assuming the viewpoint of sentient evening wear or extolling breast pumps, the result is an album of playful fluency and precision: never the same between songs and peppered with perspective shifts within songs, but unerringly sharp-eyed in its execution.

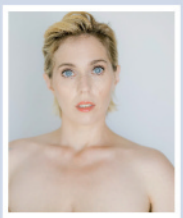
Hence opener Only Daedalus, a silky slice of Joan Wasser-ish R&B soul-funk that opens as an opaque reflection on celestial hubris. Gradually, a critique of inheritance seems implicit, with an ovation-worthy lyrical twist on the Icarus myth: "Don't get too high," warns Remy, "on your daddy's supply."

Having smoothly levelled privilege's playing field, Remy shifts position at a stroke. Just Space For Light evokes Stevie Wonder via Prince in the service of a soulful inner vision hymning the need for self-reflection. Externalised connection or the lack of it then underpins Screen Face, a wickedly well-plotted dating song of online disconnection and desire.

Typifying Remy's way with boldly sequenced left turns, Futures Bet evokes Hendrix playing Star Spangled Banner before sliding into a song about parental anxiety in our modern dystopia. "Nothing is wrong, everything is fine, this is just life," the narrator struggles to convince herself. Synth-pop banger So Typically Now shifts the mood ecstatically, mounting a satire of relocation privileges to a Madonna-worthy disco beat: the anti-capitalist excoriation you can dance to.

Similarly double-edged, the title-track is a mirrorball diva ballad with the underpaid and overworked in its spotlight. The chorus is plush, the message pointed. For Tux (Your Body Needs Me, Boo), Remy adopts the guise of a forgotten tuxedo, mounting its longings to be worn over disco-funk rhythms and threading a sly class critique beneath the bowtie: "I was your passport to so many rooms/ Your mask of pure exclusivity."

Elsewhere, FM-gold ballads (R.I.P. Roy G Biv) and slow, sumptuous acoustic (St James Way) detours reflect on equality and the lack of it, Remy's lush surfaces harbouring hidden depths. Finally, Remy deftly anchors politico-pop in personal matters: Pump finds Remy sampling a breast pump for a reflection on parenthood. "What I do tonight, it makes our tomorrow," she sings. Pitched somewhere between personal responsibility and political accountability, Remy's return is rapturous pop music with a vision of better futures in mind. If it is a mess, it's a glorious one.



Q&A

Meg Remy on movies, motherhood and funk…

What was the starting point for *Bless This Mess*?
The true starting point was writing the songs Bless This Mess and Futures Bet with Basia Bulat to fulfil a Hollywood movie brief. These songs were not chosen for said film but they got my brain going in a certain direction. Then, I got pregnant and kind of HAD to make a record. Gotta work, gotta pay the bills, ya know? So the album is a blend of expression and necessity. Double necessity, really, if you think about it.

There's a bit of lockdown on the album. How did the pandemic affect your work and life?
The pandemic mainly affected work via logistical limitations, a nuts-and-bolts kind of way. No touring, working remotely from people, a lot of MIDI instead of live studio playing, stuff like that. Most people who hear it will think Screen Face is a lockdown dating song. And it is but it's also just a reportage song about what has been modern living for many years now. The way the pandemic affected my personal life is still playing out, as it is for all of us.

Did writing your book alter your creative approach?
Before writing *Begin By Telling*, I was often concerned with people finding me clever. Now I don't care about that … as much.

> "Funk is the planet we are always trying to reach"

Did you have particular reference points for this album? Funk apparently is a big one…
My main collaborator and producer, Maximilian Turnbull, is also my husband and the father of my kids. We listen to a lot of funk in our house. While making the album we were listening to and talking a lot about James Brown and Roy Ayers and Betty Davis and Erykah Badu. Bootsy Collins was my breastfeeding meditation topic of choice. And yeah, just listening to so many jazz-funk records I don't even know the names of because Max puts them on. So it was in the air, always in the air. Funk is the planet we are always trying to reach. Then you remember funk is body-based and… there you are.

How did you approach collaboration this time?
The same way I always approach collaboration, which is that it is unavoidable so it's best to lean into it. I need other people, they need me, we all need each other. Truly, though, getting to work with Chris Cummings of Marker Starling and Roger Manning Jr. was epic. Working with Rich Morel is always a dream. This is the third USG album we have written on together. And going through the whole pregnancy, delivery, first year of caregiving alongside Max while also making music together, was a trip.

Altın Gün
Ask
★★★★
Glitterbeat GBCDLP 138 (CD, LP)
Amsterdam-based, Turkish psyche outfit slay on fifth

Altın Gün's previous album, 2021's *Yol,* took a left field turn due to the pandemic, and while the assemblage of music compiled via emailed sound files wasn't always entirely successful, it demonstrated a willingness to overcome obstacles no matter how apparently insurmountable. The Netherlands-based Anatolian rock group likes to party collectively, leading inebriated, psychedelically hued celebrations in fields all across Europe, and so *Ask* proves to be a real boon in that it captures the spirit of the live band better than ever before, while simultaneously benefiting from having reached new heights in innovation. There's a renewed vigour to these songs that embodies the joy of reunification, while the addition of dub reggae to tracks like Dere Geliyor adds to the unbridled merriment.
Jeremy Allen

Avey Tare
7s
★★★★
Domino WIGLP 518 (CD, LP)
Songs from the heart and art of lockdown

Often found teetering between obfuscation and exultation, Animal Collectivist David Portner turns pandemic-era introspection into an album of spirited generosity. Nurtured to fruition with studio pal and producer Adam McDaniel, *7s* doesn't neglect fans who like their Animal magic opaque: witness nine-minute meditation Hey Bog, its etiolated pace evoking lockdown's stymied momentum. The stealth beats of the similarly long-form Sweeper's Grin seem to chivvy Portner back to action, but it's the outgoing songs that impress most. Lips At Night's soupily seductive Tropicália navigates lockdown's seasonal blurs immersively, complemented by The Musical's enveloping chamber-pop cogitations on music's healing power. Best of all, Invisible Darlings extends unambiguous gratitude to modern life's unseen heroes: "I would try to write a song if it would warm you," sings Portner, an art-nik at his most beguilingly open-hearted.
Kevin Harley

Death Valley Girls
Islands In The Sky
★★★
Suicide Squeeze SSQ 205 LPC 2 (CD, LP)
Fifth album from moody, playful California bunch

Since forming in 2013, Death Valley Girls have been making scowling yet joyous music that truly befits their puntastic name. The band's initial line-up featured former Hole drummer Patty Schemel behind the kit, though she left after 2014's sublime debut *Street Venom*. Rather than let that setback get them down, the LA four-piece continued with aplomb (and a new drummer), and with *Islands In The Sky*, they've perhaps reached their ultimate form. It begins with California Mountain Shake, a lugubrious, bone-bleached desert song that then gives way to the more whimsical psychedelia of Magic Powers. The whole record flits between those two moods effortlessly, something encapsulated by the distorted almost-doowop of Say It Too – a highlight on an album full of them.
Mischa Pearlman

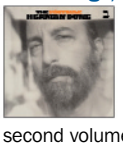
H Hawkline
Milk For Flowers
★★★★
Heavenly HVNLP 198 (CD, LP)
Welsh psych explorer pours out his heart

For his fifth solo album, Aldous Harding/Cate Le Bon collaborator Huw Evans returns in the manner of someone chivvying himself forwards after tough times, "caked in loss". While his previous albums married charm to quirk, *Milk…* renders nakedly felt emotions in vivid colours, making melodious work of melancholy. The self-doubts and upbeat piano of the title-track typify the push-pull at work, extended in Suppression Street's softly devastating reflections on bottled-up grief. Buoyant synth-pop (Athens At Night) and Lennon-esque pianos (Mostly) offer enriched backdrops for sometimes slippery ("Smiling like a crowded elevator"), sometimes exposed ("I want a stranger to hold me") lyrics, before closer Empty Room's plangent pedal-steel reverie on loss poignantly summarises the extremes of a most lovingly tended album: warm and wounded, sweet and sorrowful.
Kevin Harley

Harmonious Thelonious
Cheapo Sounds
★★★
Bureau b BB 423 (CD, LP)
Synth-pop for a new generation

Here's the modern sound of German electro-pop, instrumental music that doesn't drift in the old Tangerine Dream way, instead dancing in its own universe. Harmonious is the guise of musician/producer Stefan Schwander and here he creates the whole caboodle on his Monomachine synth. Over a handful of albums and even more EPs, he's been known for using world rhythm, but on *Cheapo Sounds* the approach is more foot-tapping hypnotic, although there's a possibly Arabic flavour to Limitations. It's dance music in a good way, swirling electronica rather than simply heavy beats although the swaying Back From The Primitive Galaxy, the closest to synth-tinged space rock, stands out from the crowd. A finger-clicking collection of single-length pieces.
Nick Dalton

Herman Dune
The Portable Herman Dune Vol 2
★★★
BB Island BBI 0501 (CD, LP)
Have songs, will travel



Recording from home, David Ivar sings of wanderlust and romance on his second volume of stripped-down Dune staples. Life On The Run and Time Of Glory/NYC plot the ups and downs of life as a DIY musician, all travails, triumph and travels. By The Door Of The Temple visits European history; Undiscarded Jacaranda, a lovely duet with his partner Mayon, considers what makes cities "pretty" or "shitty". A spirit of allusive playfulness leavens the richly digressive way, with Show Me The Roof and Kimya Dawson duet Sheer Wonder Baby rendered in lovingly witty observational detail. My Home Is Nowhere delights, as ever, but the peak is Julie Doiron duet With A Fistful Of Faith, a plaintive lament typical of Ivar's songcraft: warm, droll and lit up with a welcoming glow.
Kevin Harley

Tim Hill
Giant
★★★
Innovative Leisure / Calico Discos CD 012 (CD, LP)
Californian folkie reports in from the ranch

Be patient here. Initially, *Giant* might sound too restrained, rather cautious. But repeated listens gradually uncover subtle, complex strengths in this Californian-based artist's second album. Opening with the endearingly breezy waltz of The Clock's Never Wrong, it's followed by the excellent Calico, where pedal steel and harmonica float gently alongside rich harmonies and a sweet melody. The record works best when the melodies shine, moments such as the swirling, atmospheric title track, the gentle strolling groove of Candlestick and the tightly constructed Honey Tangerine are impressive. Hill's thoughtful use of sometimes austere but consistently evocative musical landscapes works well and the interpretation of some Bach for two short tracks contributes an elegant touch.
Steve Burniston

HMLTD
The Worm
★★
Lucky Number Cat No TBC (CD, LP)
Londoners' messy concepts fail to take off

Taking five years to hone their flamboyant punk/dance hybrid for 2020's debut album *West Of Eden*, London six-piece HMLTD go further into prog experimentation here. Loosely chronicling singer Henry Spychalski's battles with depression, *The Worm* arrives with a lengthy background explanation detailing steampunk, Olde English folklore and religious allegory. The nine songs are similarly woolly. Promising ideas are frequently sabotaged by failing to complete most of them, derailed in favour of seemingly random mood switches and histrionic voiceovers. There are fleetingly brilliant echoes of everyone from Roxy Music and Patrick Wolf to Black Country, New Road and The Flaming Lips at certain points, the problem being that they are all too soon interrupted by meandering folk and jazz. Lay Me Down finally calms matters, developing into a beautiful heartfelt anthem. It highlights the missteps they've taken here, and you hope that's the path the worm will burrow into next time out.
John Earls

Altin Gun: having a psychedelic hoot on new LP

Flights Of Fancy

Frenchman's expansive ninth album wistfully yearns for the 20th century.
By Jeremy Allen

M83: Anthony Gonzalez dreams big on *Fantasy*

M83

Fantasy

★★★★

Other Suns 4863733 (CD, 2LP)

What happens when eternal teenagers hit their forties? Making a mature-sounding album is out of the question, so in M83's case we get an extended offering that serves up nostalgic reverie with some characteristic adolescent moodiness. *Fantasy* is recalcitrant in its refusal to acknowledge our current reality, choosing instead to inhabit a place one has to seek out somewhere in the imagination. It's an album that requires us to make a leap of faith and immerse ourselves in it to truly experience its goodness. It's a safe space where clear blue waters gush from springs eternal, with no fewer than three tracks referencing the ocean in their titles.

Back in 2016, Anthony Gonzalez confounded expectations when he followed up the highly regarded double-album *Hurry Up, We're Dreaming* with *Junk*, a quirky, slightly-wonky synthpop album full of eclectic collaborations with Beck, Steve Vai and Susanne Sundfør. Released five years after his perceived *chef d'oeuvre* from 2011, it didn't have the desired impact commercially, generating some navel-gazing on 2019's *DSVII*, inspired by vintage arcade games full of largely ambient excursions. M83's ninth studio album, then, sees Gonzalez pull on a grotesque latex mask on the cover, as if to say, listen but don't stare too hard. The disguise allows him impunity to explore and an anonymity to spread out in.

Along with his erstwhile bandmate Nicolas Fromageau back in the early part of the century, Gonzalez more or less invented his own sub-genre, an electronic offshoot of shoegazing that was propelled by the zeal of adolescence. We live in very different times to the world M83 came into, though *Fantasy* shares the ambition of those earlier albums but with better chops. In a way this album mirrors *Dead Cities, Red Seas & Lost Ghosts* from across the decades in that that album anticipates a dystopian future we're not a million miles away from, while *Fantasy* basks in an idealised past that perhaps never really existed anyway.

And so we get a classic M83 that's somehow bigger and even more outlandish than ever before, with an additional helping of experimentalism a la the *Digital Shades* albums, taking us to new places for unexpected carousels. "Beyond adventure," he sings emphatically throughout Oceans Niagara, with cascading synths and throbbing guitars carried along by a pulsating, Klaus Dinger-like beat, while Laura and Us And The Rest both deliver anthemic stadium balladry that'll make you want to get out your Zippo. If that all feels familiar then the songs towards the rear of the album like Sonny Boy, Deceiver and, especially, Kool Nuit, take us on sonic adventures that surprise and stupify as they unfold. At times it can all feel a bit too much, which to be fair, has always been M83's USP.

Q&A

M83's Anthony Gonzalez on his ultimate fantasy and how he approached the new record differently to his last major release.

2016's *Junk* was full of collaborations, whereas *Fantasy* is notably free of big name guests. What have you learned in the intervening years?
I think what I've learned is that you're never better served than by yourself. The only person that's going to make M83 unique and original is me, so maybe stop relying on other people to try to make it sound good. I loved doing those featured artist collaborations, but maybe there was a time for that, and maybe now is the time to give a little more space for myself. In a way, I need to expose myself more, which can be tricky for me to do.

What is your fantasy? Preferably one with your trousers on…
I'm glad you said that. My fantasy right now is just to live every day of the rest of my life playing music. It's my favourite thing to do. I do it everyday for hours, and even if I don't compose music, I just play the piano, I play the guitar, and I learn songs from the old French repertoire and that makes me happy. That's my fantasy, to keep making music, and even if the success is not there anymore, just being able to keep playing my instruments to get better at them. All I'm asking for is a piano, a guitar, a few books, a few DVDs, and I'm good to go.

"The only person that's going to make M83 unique and original is me"

You still buy DVDs, then?
I like to buy Blu-rays because they really pay tribute to what the movies were. With modern productions, they often look really bad on the screen. So yeah, I still buy a lot of Blu-rays and I buy a lot of vinyl as well.

You have a place in Antibes in the South of France and a place in LA, California, too, so how does that work out for you with two record collections? Do you end up buying duplicate versions?
No, I only buy one version. I know that one day I'm gonna move back to France full-time, so I just started my record collection in LA and I have another one here. And it's the same with Blu-rays and DVDs.

What record do you treasure above all others?
If I had to say one, it would probably be a nice vinyl edition of *Ambient 1: Music for Airports* by Brian Eno. There are Krautrock albums by Ash Ra Tempel or Popul Vuh, but *Music for Airports*… I don't know, it doesn't get old and it just calms me. It's timeless. How magic is that when you can create something like this? It's flawless.
As told to Jeremy Allen

Host
IX
★★★
Nuclear Blast NB6571-0 (CD/CD/2LP, LP)
Paradise Lost duo go back to the future

Depending on whether fans were receptive to sweeping change or wanted the band to stick to their traditional gothic doom roots, Paradise Lost's 1999 album *Host* was either one of their most ambitious or least welcomed albums. Host sees the Lost's songwriting duo of frontman Nick Holmes and guitarist Gregor Mackintosh furthering the Depeche Mode-isms that once split their fanbase, and on *IX* Holmes and Mackintosh have crafted a diverse and intricate album that sounds like a forgotten gem from the days of 80s electronica. Cuts like Tomorrow's Sky and Hiding From Tomorrow ride the tide of beat-throbbing nightclubs, and the fact that a cover of A Flock Of Seagulls' I Ran – albeit twisted into a new, sensual shape – sits almost unnoticed in the running order is a testament to their accomplishment. *John Tucker*

Hundred Reasons
Glorious Sunset
★★★
So Recordings SOAK 351 (CD, LP)
Noughties bunch return with recharged batteries

Back in the 2000s, Hundred Reasons were the *Kerrang!*-friendly emo rockers who built up gradually to their debut album with several tantalising EPs and a Tiggerish vigour to their frequent tours. By 2007's *Quick The Word, Sharp The Action*, with its horrible surf-shack artwork, weariness had set in and fans who'd once sweated themselves silly to their anthems had grown-up commitments on which earnings must be spent. Praise be to the midlife revival because the hiatus has done them good. With choruses the size of Scafell Pike, jagged riffs aplenty and a polished production job, the 10 taut tracks are successfully rousing while adeptly skirting the risk of cheese. Time to squeeze that old HR T-shirt back over your midriff. *JR Moores*

Inhaler
Cuts And Bruises
★★★
Polydor 4559589 (CD, LP, Cassette)
The big league beckons for Bono's boy

After reaching No 1 with their 2021 debut *It Won't Always Be Like This*, Inhaler avoid difficult second album problems by sounding more like they're on a confident fourth record. It'd be easy to trace their precocious, assured ease back to singer Elijah Hewson's father, Bono. Much as Hewson sings more like his dad on elegant anthems Now You Got Me and Dublin In Ecstasy, that overlooks how Hewson's bandmates add intricate guitars and an inventive rhythm section. It means they're equally capable of Perfect Storm's intimacy, the easy disco pulse of The Things I Do and the straight-up indie infectiousness of So Far So Good. With forthcoming supports to Sam Fender, Arctic Monkeys and Harry Styles this year, Inhaler now have the songs worthy of those huge stages. *John Earls*

Italia 90
Living Human Treasure
★★★★
Brace Yourself BYREC 043 (LP)
Thrilling debut from industrial punk crew

Brighton-formed, London-based punks Italia 90's clang of guitars and gothic vocal growl call to mind Magazine or Gang Of Four throughout their assured, exciting, fiercely political debut. "It's my job to come down on Middle England / And speak for you," mutters singer Les Miserable on Leisure Activities, skewering public funding cuts and class snobbery with obtuse, sloganeering lyrics. The music veers between cathartically noisy and atmospherically sinister, nailing down 21st century Britain while steering away from boringly on-the-nose lyrics. Cut appears to be about the destruction of the NHS; Competition and New Factory present different shades of capitalist decline; The Mumsnet Mambo a bland form of online radicalisation; Tales From Beyond rails against "part-time radicals with nothing to lose." Rarely has a band said so much with so few words. *David Pollock*

Kelela
Raven
★★★
Warp WARPCD 320 (CD, 2LP)
Return of the future soul trailblazer

Melding R&B with club beats on her 2013 mixtape *Cut 4 Me*, Kelela pioneered a new style of soul music, a form she perfected on 2017's album *Take Me Apart*. While Kelela's return seems timely in the wake of Beyonce's recent *Renaissance* club diversions, this latest effort signals an expansion of the sound world she helped to create. Opener Washed Away is the first of a number of tracks that shift towards a more ambient mood with drifting synths serving as backing for the singer's impassioned vocals. Still, the best tracks are those that harness the style with which she made her name – the likes of Happy Ending, Contact and Bruises contrasting the emotional warmth of Kelela's yearning voice with the invigorating chill of digital breakbeats. *Paul Bowler*

Kerala Dust
Violet Drive
★★★
PIAS PIASR 1350 (CD, LP)
Brit explorers' cinematic second transports

Mood, melody and momentum are keynotes on this experimental British trio's second album. After earlier studies in spacious Americana, Kerala Dust assume a European mien here, evoking Can and Berlin clubs with a Waits-indebted theatricality. Opener Moonbeat, Midnight, Howl is exemplary, hushed singer Ed Kenny setting the blue-velvet mood as he whispers tentative come-ons over beats that flicker like lights on a windscreen. The pulsing title track conjoins David Lynch and Johnny Jewel, while Salt and Still There stake out shadow-zones in between. A tad too mannered, Future Visions lapses into coffee ad ideas of decadence. But it's a rare misstep on an album of intoxicating atmospherics and late-night laments, best imbibed between Pulse IV's dusky open-road romanticism, Red Light's *Rain Dogs*-y shuffle – Ribot-esque licks included – and Fine Della Scena's *Twin Peaks*-ish curtain-closer. *Kevin Harley*

Lana Del Rabies
Strega Beata
★★★★
Gilgongo Cat No TBC (CD, 2LP)
Solo industrialist rises from undergrowth

Lana Del Rabies has long been the best-kept secret in post-industrial noise, quietly (in just one sense of the term) releasing cassette-only albums and using Bandcamp to drop rattling covers of formative influences, including one by the popstar whose name she distorted. Having toyed with abandoning that alias altogether, and after weathering tumultuous times both personal and political, Rabies' biggest release yet promises to captivate a wider net of those who relish the kind of clattering laments with which Clive Barker's Cenobites might be summoned. Needless to say, it's closer to Coil, Nine Inch Nails, Prurient and Lingua Ignota than the Blue Jeans balladeer. But perhaps both personas share a certain ambiguous blend of existential exhaustion and formidable feminine power. *JR Moores*

The Long Ryders
September November
★★★★
Cherry Red CDBRED 878 (CD, LP)
A country-rocking triumph from US veterans

This second album by the reformed alt-country rockers is their first without late bassist Tom Stevens. The result is, at times, gentler, more reflective with songs such as the beautiful tribute Tom Tom, Flying Out Of London In The Rain and the quiet instrumental, Song For Ukraine. But there's also the freewheeling sound the band have always been known for, opening with the semi-title track September November Sometime while their understated psychedelia surfaces on the hypnotic, guitar-rocking Elmer Gantry Is Alive And Well. Add a dusting of country soul and it's a cool collection, all written by frontmen Stephen McCarthy and London-based Sid Griffin and with regular producer Ed (Ramones) Stasium at the controls. *Nick Dalton*

Ioscil // Lawrence English
Colours Of Air
★★★★
Kranky KRANK 236 (CD)
Sublime studies in synaesthesia

By siphoning and transfiguring the tonal tinctures of a century-old pipe organ housed at Brisbane's The Old Museum, these two composers-slash-alchemists have rendered totems of ambient sound into galleries of abstract sight. The source material – processed and concentrated into a series of sweeping, immersive drones by Ioscil (aka Scott Morgan) and Lawrence English – becomes here the conduit for a visual, but far less sectarian, manifestation of its sacred origins. Majestic, mystical electroacoustic pieces, such as the luminescent, pulsing Cyan and more foreboding Violet (all eight tracks are named after the hue each suggests), owe obvious debts to Kompakt's *Pop Ambient* series, but also take on an overtly devotional aspect, reverberating their holiness like a room full of Rothkos. *Spencer Grady*

Italia 90: one of them had just spotted an ex

Sleaford Mods: pity the photographer who asks them to say cheese

Attack Mode

Nottingham duo broaden their musical horizons without losing their edge on masterful 12th. *By Jamie Atkins*

Sleaford Mods

UK GRIM

★★★★

Rough Trade RT 0391 LP (CD, LP)

When the nuclear dust settles and our children are looking back from their Amazon space pods at British life in the early 21st century, the music of Sleaford Mods will provide valuable insights. Since their self-titled and self-released CD-R debut in 2007, Jason Williamson (vocals, lyrics) and Andrew Fearn (music, who joined Williamson on the crusade in 2012) have held a mirror to the times with uncompromising, opinionated, intelligent, and often hilarious diatribes set to stark and exciting tunes.

Their 12th album, *UK GRIM*, is no exception, with Williamson raging against the ever-changing government, masculinity, social media, his online shopping habits… you name it, with the laser focus, bleak humour and force-of-nature delivery that has earned them a devoted following.

The bold title track wastes no time in setting out their stall. Heavy, pulsing synths underscore a blistering state-of-the-nation rant from Williamson ("In England, no one can hear you scream, you're just fucked, lads") that veers between swipes at Putin and Truss, grimly astute and oddly poetic observations ("the smooth streets in the business quarter where the white Range Rovers hum – they sound lovely"), and absurd wordplay ("I want it all like a crack forest gateau").

There's more rabble-rousing with the splenetic and frantic rumble of Tilldipper, in which Williamson pours scorn on those who keep their hands in the till (certain politicians, perhaps?), before launching into an excellent rant about the sort of conformist bloke keen on performative misogyny ("Club 2000 lap dance twat").

Right Wing Beast is similarly outspoken ("What's gone on, what can I see? You're all getting mugged by the aristocracy"), but here Williamson's snips are set to the sort of low-fi, scruffy groove you might expect from previous collaborator Baxter Dury. It's one of the musical sidesteps here from Andrew Fearn that should finally knock the idea that they're a one-trick pony on the head; no two songs sound the same. These are perfectly pitched, nuanced and innovative soundscapes that fit Williamson's vocals to a tee.

If Williamson has an Achilles heel, it's his occasional preoccupation with lesser acts whose schtick appears to ride Sleaford Mods' coattails (see Shortcummings or Elocution from *Spare Ribs*). Such references are dotted throughout but it's most explicit on DIWhy. It's very funny ("You sell guitars on Facebook sonny, and you drink too much beer, you do playlists for Fred Perry you boring cunt" – it's the way he says it), but at this point, it feels slightly beneath him, as if that anger could be channelled better elsewhere. Still, there's self-awareness at the heart of it all ("Not another white bloke aggro band, oh yeah, we're all the fucking same"), which suggests Williamson is one step ahead.

That self-examination underpins everything here, from the excellent, spaghetti western-tinged Force 10 From Navarone, featuring a deadpan star turn from Dry Cleaning's Florence Shaw (on which he asks himself, "Jason, why does the darkness elope?") to Pit 2 Pit, which finds Williamson using online shopping as a coping mechanism during lockdown while his sobriety is tested ("Chance it on a hundred quid, might be too fuckin' big, get it altered, looks like a bathrobe, sweat it out, hide it in the wardrobe, my partner thinks I'm being secretive and I am, I'm so strange").

Twelve albums in and Sleaford Mods' power remains undimmed, just when they're needed more than ever. The campaign to make Jason Williamson Prime Minister starts here.

Q&A

Jason Williamson on the aftermath of revolution and online clothes shopping.

There is a bloody revolution and you are installed as prime minister by a population desperate for urgent change. What do you do in your first week, who is on your cabinet and whose heads are on spikes?

I'd immediately employ Corbyn and get Andy Burnham into the office and go from there. I'm not too up on Labour as I lost interest when Corbyn got the boot, but I'm sure I'd learn quickly. Wouldn't hurt having Mick Lynch in for a natter.

I'd gather key figures from each district and community who are instrumental in running self-contained organisations that help the homeless and low-paid in order to best find out how we can use money to eradicate the damage caused by the last government.

I'd end the policy on boats across the channel and welcome all refugees into the country. I would have Tommy Robinson deported back to the UK for crimes against humanity and all other hate group leaders beaten up by professionals.

I'd make the first steps towards a media information system that's not in favour of a small number of corporations. I'd collate the names of ALL cultural gatekeepers and assess their actual worth in terms of creative advancement.

I'd enquire about the ways to reimagine education. God, there's so much….

Pit To Pit is an honest look at the effect lockdown had on you. Were you wary of writing about it?

No, it's a tune. It was put to me that mentioning the word "lockdown" might be pushing it but fuck it, I love those Sleaford rants and this is up there with the best of them. The track also discusses my growing addiction to buying second-hand clothes online which was a symptom of lockdown. *UK GRIM* is defiantly about the aftermath of lockdown in the sense of my pent-up anger from immobilisation and also the jump straight back into day-to-day conformity.

> "This album is defiantly about the aftermath of lockdown in the sense of my pent-up anger…"

I Claudius feels like something different – a sense of time and place evoked by a series of snapshots… how hard is it to write about the past without becoming nostalgic or sentimental?

My childhood was fractious, so I don't really think "sentimentality" or "nostalgia" when I look back. My good memories from that period are mainly from film or music or toys I had. I use them to pepper the moods and energy that I remember from the unhappy moments of my upbringing and youth. I centre on the unhappy stuff because it is woven into my personality so much.

How did you come to work with Florence Shaw and what's it like playing off her on Force 10 From Navarone?

We're fans of Dry Cleaning and so we asked them to support us for a couple of dates on the *Spare Ribs* tour. When Andrew sent the early version of the music for Force 10, I immediately thought Florence would suit it and so I asked. Florence is the real deal, so I was over the moon that it worked out. She suits it so much.

What were you and Andrew listening to while making *UK GRIM*?

I can't speak for Andrew but I was listening to a lot of Lonelady, Dry Cleaning, Hollywood Rose [early version of Guns N' Roses], Aldous Harding, Alex Cameron, Wu Tang, Flock Of Seagulls and solo Paul Weller.

Rhythms Of Class starts with you coming on like the new Grandmaster Flash. What's your Message?

Still the same contradiction of critique, bitterness, jealousy, and peerless vision.

As told to Jamie Atkins

If the cap fits: Dougie Poole ponders the big issues

Steve Mason
Brothers And Sisters
★★★★
Double Six DS 145 LPX (CD, 2LP)
A treat of a record from former Beta Band frontman

Brothers & Sisters, Steve Mason's fifth solo album, is also one of his very best. Returning to the earlier, ornate experimentation that defined his leadership of The Beta Band, *Brothers & Sisters* is a direct, refreshing listen, full of melody and weirdness. Whereas 2019's *About The Light* at times bordered on the obvious, there is plenty of invention and curiosity afoot on *Brothers & Sisters*, from the opening Devo-esque menacing corporate anthem Mars Man to the beautiful, closing title track that seeks redemption on the dancefloor. Travelling Hard with its horn-laden hooks, driving bassline and gospel choir demonstrates how Mason is now able to achieve the ideas he could only hint at two decades ago. *Brothers & Sisters* may also be the last recorded work of Mason's friend and recurrent collaborator Martin Duffy – a fine way for him to finish, on an album full of intelligence and love.
Daryl Easlea

Plank
Future Of The Sea
★★★
Golden Lion Sounds GLS 012 LP (CD, LP)
Math-rock goes in search of adventure

Future Of The Sea is not, as you might think, a collaboration between noise bands Teeth Of The Sea and Future Of The Left – although that would certainly be welcome – but actually the long-awaited third instalment of an ecological trilogy by Manchester-via-Todmorton three-piece Plank. The seven-year hiatus, largely due to unforeseen circumstances that life tends to throw at us all, meant guitarist and synthesist David Rowe didn't have a chance to finish the album off until the great pause of the early 2020s. The wait has been worth it, as it's a dynamic album that both captures the eccentric spirit of bands like King Crimson while also harbingering doom for the ocean on progressive leviathans like the 20-minute Breaking Waves.
Jeremy Allen

Dougie Poole
The Rainbow Wheel Of Death
★★★★
Wharf Cat Records WCR 134 (CD, LP)
Indie-country crooner king on life's uncertainty

While this Brooklynite's breakthrough album, 2020's *The Freelancer's Blues*, honkytonked its wonky passage through a misery compiler of Gen Y-style millennial malaise, this latest collection sets its star-spangled sights on more universal targets. Love, loss and time's winged chariot are Poole's chief concerns here, informed by the great pause-button press of the recent pandemic. Fortunately, the great man's lyrical wit and wisdom have emerged from the plague unscathed, as has his knack for resuscitating old country tropes with off-kilter lo-fi trappings (check the pedal-steel mimicry of those synth swoons on heartbreaker highlight, High School Gym). *The Rainbow Wheel of Death* also boasts some of Poole's finest vocals to date, his street-sage profundity philosophised with tender barfly brio, like some rhine-stoned cross between Townes Van Zandt and Arthur Russell.
Spencer Grady

The Reds, Pinks & Purples
The Town That Cursed Your Name
★★★★
Tough Love TLV 160 (LP)
San Fran indie-popsters mull on existence

"Maybe you were careless/ With the friends you never made," Glenn Donaldson opines on Life in the Void, encapsulating the rueful moods charging this fabulously melancholic album. Recalling a litany of broken record labels, relationships, bands and dreams in mellifluous voice, the former Jewelled Antler mover cuts an increasingly forlorn figure, resigned and removed from the possibilities of future stardom as The Reds, Pinks & Purples indulge their nostalgia-fuelled power-jangle fantasies. Too Late for an Early Grave, Mistakes (Too Many to Name) and the tragi-comic title-track are all standouts, their jubilantly reverent distillations of The Cure, early Magnetic Fields and The House of Love, with side orders from Sarah Records' back catalogue, providing fitting foils for these Les McQueen-like hard-luck tales. Ennui has seldom sounded so engaging.
Spencer Grady

Sweet Baboo
The Wreckage
★★★
Amazing Tapes From Canton AFTC 6 (CD, LP)
Welsh experimentalist returns to solo work

Multi-instrumentalist Stephen Black is one of music's under-appreciated heroes. He's been a trusted right-hand man to Cate Le Bon, Gruff Rhys, and Euros Childs (among many others), has released two albums of pastoral ambient instrumentals with Paul Jones as Group Listening, and a string of smart and melodically rich indie-pop-folk-etc albums under his Sweet Baboo alias.

Black's first full-length release as Sweet Baboo since 2017's *Wild Imagination*, is another gem – a set that begins with the anxious Tropicalia of Hopeless and ends with the title track, a sumptuous, early 70s Beach Boys-tinged epic. Along the way, there's exquisite, Laura Nyro-recalling piano pop (The Worry), wee small hours worry (Left Out The Door) and Horticulture, which is almost certainly the first disco song to draw parallels between a well-maintained garden and a healthy mind and body.
Jamie Atkins

Shame
Food For Worms
★★★
Dead Oceans DOC 324 (CD, LP, Cassette)
Top 10 punks get expansive with Flood's help

Part of the Brixton scene which spawned Black Midi and Black Country, New Road, Shame consolidated their incendiary live sound with the Top 10 success of second album *Drunk Tank Pink* in 2021. Aided by muscular production from Flood, the quintet pull off new moves third time out. They can still get splenetic, with The Fall Of Paul and Yankees recalling Microdisney. They also now find room for Pavement's quirks, Sonic Youth intensity and, on closing epic All The People, the Fall-get-melodramatic mood Suede have lately specialised in. It hangs together with Charlie Steen's bruised and newly tender vocals over Sean Coyle-Smith and Eddie Green's guitars adroitly knowing when to use silence and space. Increasingly and excitingly, Shame are becoming harder to define. *John Earls*

Togo All Stars
FA
★★★★
Excelsior Recordings EXCEL 96599 (CD, LP)
High-octane Afrobeat grooves aplenty

A narrow strip of land bordered by Ghana, Benin, and at its northern frontier, Burkina Faso, Togo is a small nation but endowed with a rich and substantial musical heritage. Led by the wonderfully named Energy Federator, Togo All Stars is a multi-generational ensemble that accommodates both old masters (Afro-funk veteran Aguey Cudjoe) and young lions (singer Awumakuga Otu Rodrigue). The band's jabbing brassy riffs and mesmeric funk grooves undoubtedly owe a debt to Fela Kuti but they've found their own niche, occupying a unique voodoo-inflected space between Afrobeat and highlife music. Among the many standouts on this infectious album are the horn-laden instrumental Sedote Gandji and the anthemic Everybody Get It. The band tours the UK in February. Catch them if you can. *Charles Waring*

Yo La Tengo
This Stupid World
★★★★
Matador OLE 1929 (CD, 2LP)
Hoboken indie-rock darlings' clockwork challenge

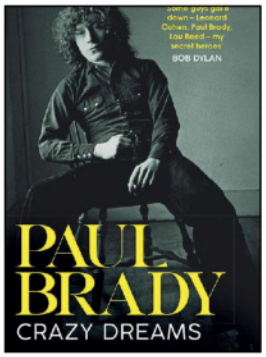
Even after nearly 40 years, Yo La Tengo are still playing the field of their influences with a music-lover's zeal. On *This Stupid World*, the trio of Ira Kaplan, Georgia Hubley and James McNew draw on motorik, free noise, post-rock groove and Velvets-style proto-indie, as they tweak the cheeks of Chronos. The bruised pop bliss of Fallout finds Kaplan deadpanning his philosophies like a suburban bodhisattva ("I want to fall out of time"), while Hubley offers up a fragile requiem on the devastating Aselestine. But, despite its melancholic themes, Yo La Tengo bind *This Stupid World* in a consoling fuzzy warmth, garlanding these quiet riots of commingling genres in tones suggestive of courage, affection, and a conciliation with life's fleeting adventure.
Spencer Grady

James Yorkston, Nina Persson & The Secondhand Orchestra
The Great White Sea Eagle
★★★★
Domino WIGLP 512 X VOICEOTW 2 (CD, LP)
The Fife troubadour and Cardigans singer lock voices

"I think of him often as I look out to the sea," ponders James Yorkston on A Sweetness In You, a song he wrote for the late Scott Hutchison of Frightened Rabbit, pondering the right time to tell his children "that life isn't for everyone". Even without this backstory, or the knowledge of his own daughter's former struggle with illness before listening to the stark, spoken-word The Great White Sea Eagle, about memories of a father and daughter being taken out of a moment of medical trauma by the sight of a stunning bird, Yorkston's new record is typically impossibly beautiful. This time The Cardigans' Nina Persson adds vocal texture. Alongside the Secondhand Orchestra's backing, her mid-Atlantic tone fuses perfectly with Yorkston's on the moody A Hollow Skeleton Lifts A Heavy Wing.
David Pollock

NEXT MONTH
Depeche Mode De La Soul
Elvis Costello & Burt Bacharach 10cc
Pink Floyd Lana Del Rey

Books



Crazy Dreams
Paul Brady

★★★★

Merrion Press, £19.99

ISBN 9781785374296, 336 pages

Emerald Isle misfit shines in print

Paul Brady should go down in music history as a master songwriter, having been covered by Tina Turner, David Crosby, Bonnie Raitt and sundry others. Yet as far as his own music goes, his evolution from Dylan-fixated 60s folkie through 80s polished, radio-friendly singer-songwriter in the Gerry Rafferty mould to fields beyond has been all but overlooked.

He found his credibility with folk supergroup Planxty in 1974 after stepping into Christy Moore's shoes, but even then felt a square peg looking for a hole. The alliances he made over a half-century career have often been double-edged ones that have caused him pain as well as pleasure.

This memoir, truly self-penned, will prove a page-turner for anyone who's followed him – which means it won't be troubling Prince Harry in the best-seller lists. Yet it's an eye-opener to everyone in revealing how pop and rock has to be categorised, prioritised and pre-packaged; sharing management with Dire Straits, for instance, won Brady prestige gigs but left him bruised as he trailed far behind Mark Knopfler in their attentions.

Paul Brady continues to perform, having finally accepted he's not going to make the break into mainstream acclaim he once sought so desperately. His story is a salutary and educational one, yet it's one peppered with unexpected highs: teaching Bob Dylan a traditional tune, Eric Clapton accompanying his songs at an after-show party and being shoved onstage to duet with an incredulous Tina Turner are just three. This book is no standard rock biography, but is all the better for it.

Michael Heatley

Conform To Deform: The Weird And Wonderful World Of Some Bizzare
Wesley Doyle

★★★★

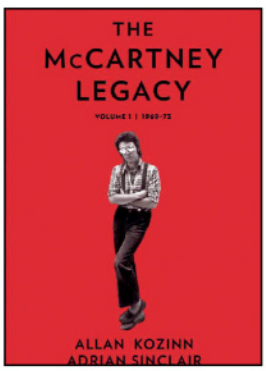
Jawbone, £14.95

ISBN 9781911036951, 392 pages

Gripping tales of unique label which generated electronica and chaos

"Stevo generally behaved worse than the band", says Dave Ball. "He could be a bit of a fucking monster," says another contributor. The figure of label founder and radical wheeler-dealer Stevo, a kind of demonic Del Boy, dominates this riveting, comprehensive oral history of the 1981-spawned Some Bizzare label. Launching Soft Cell, The The and Einsturzende Neubauten, as well as kick-starting Depeche Mode (who must be grateful they signed with the business-savvy Mute), the label was a wilfully provocative force of anti-nature. It made much productive noise in that most intense of decades. Yet the young, impulsive Stevo, quite the "character", fed on conflict, and as producer Mike Thorne recalls here, "He may have found the bands and helped them be successful, but he helped bring them down, too." "I'm unreasonable", shrugs Stevo, nonchalantly.

Still, like the devil having the best tunes, Some Bizzare has the best stories. Soft Cell's rise and implosion reads as a riot, not least around their recollections of the Sex Dwarf video. Everyone from Cabaret Voltaire to Blancmange to Matt Johnson chips in with a fusion of delight and dismay at what transpired, and the wanton weirdness of an aberrant era's mayhem is captured splendidly by *RC* contributor Doyle. *Chris Roberts*



The McCartney Legacy – Volume 1, 1969-73
Allan Kozinn & Adrian Sinclair

★★★★★

Dey Street, $35

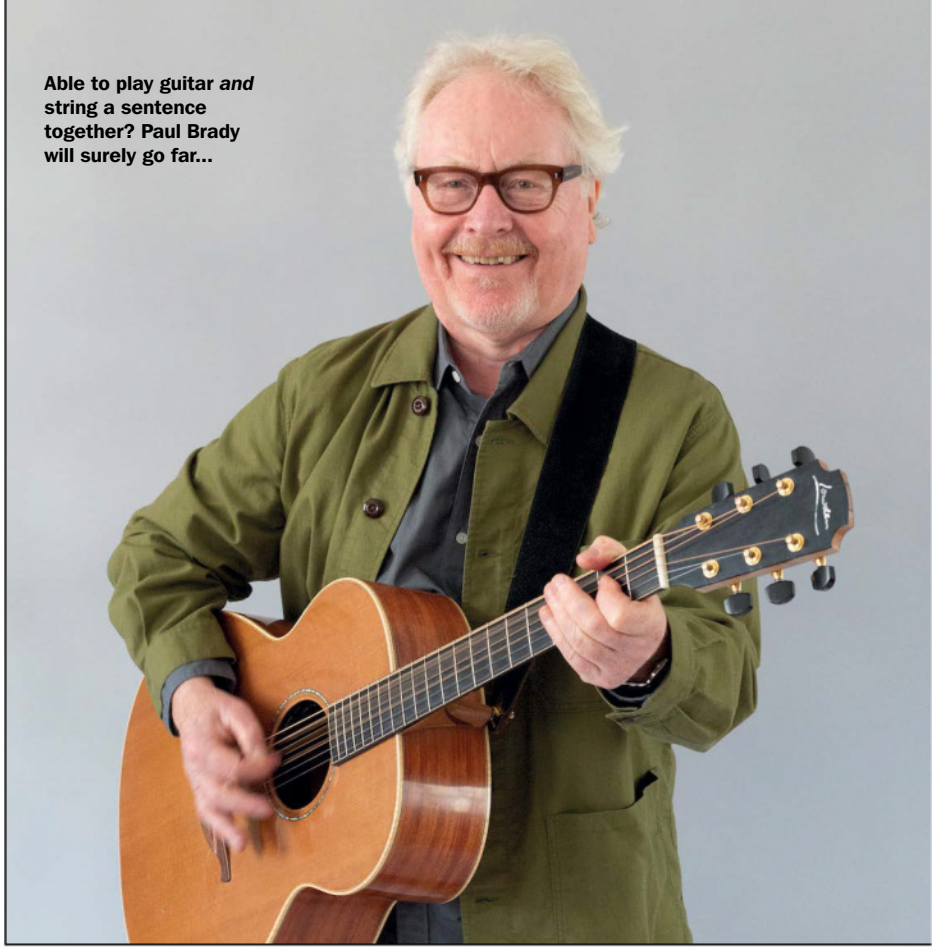
ISBN 9780063000704, 712 pages

Maybe we're amazed

Want to know the costume Paul McCartney chose for Halloween in New York in 1970? Curious to read the 1969 telegram from Jimi Hendrix proposing a jam with Miles Davis intercepted by Apple? Interested to hear McCartney's words of wisdom for tour support Brinsley Schwarz? The first volume of *The McCartney Legacy* is crammed with such triviatastic minutiae, not to mention genuine revelations (details of the unreleased 29-song *Ram* demo tape for starters) and all the recording session detail a Wingsnut could want.

It's a genuine labour of love that documents McCartney's movements from the protracted break-up of The Beatles to the afterglow of *Band On The Run*'s release. Kozinn and Sinclair's initial idea – for a straightforward post-Beatles sessionography – was expanded upon when the idea for an equivalent to Mark Lewisohn's exhaustive work on The Beatles was suggested and the research began in earnest. The music press of the day has been pored over, associates from the time interviewed (the contributions from drummer Denny Seiwell and his wife Monique are especially revealing) and archives have been plundered for a near-forensic mix of biography and reference book.

The McCartney Legacy is a hugely impressive undertaking that should be essential reading for McCartney fans and promises much for future volumes. It was a clown outfit, by the way. *Jamie Atkins*



Able to play guitar *and* string a sentence together? Paul Brady will surely go far...

Definitely: The Official Story Of Def Leppard

★★★

Genesis Publications, £35

ISBN 9781905662791, 300 pages

From steel city to coffee-table: story of rock titans

It was never supposed to be like this. Sheffield's contribution to the New Wave of British Heavy Metal were the band with their feet on the street and their roots in the working class. Now here they are in the glossy Genesis Publications bracket, as far away from Bludgeon Riffola (their sarky name for the record label they formed) as the individuals are from their city of origin.

Yes, it's all been about world, and specifically American, domination for some time now, and the fact a co-introduction by *Rolling Stone* writer David Fricke is given as much prominence as Brian May's underlines that. Interestingly, by page 60, a fifth of the way through this weighty tome, Leppard's early press champion Geoff Barton of *Sounds* had accused them of selling out to the States; they responded by leaving him waiting for a lift at Sheffield station! "He wouldn't have got picked up by [UFO's] Phil Mogg," reasoned singer Joe Elliott. This was 1980: by the end of the decade, they'd left Mogg and co in their dust.

Bar a 2011 visual history, the last serious Leppard biography was 1995, so the time is ripe for this official statement. Yet the first decade and a half was by far the band's most eventful period with a death (guitarist Steve Clark), a life-changing automobile smash (drummer Rick Allen), the big-selling albums and all the "firsts": since then it's been slumps, triumphant returns and coffee-table books. The words come in first-person slabs, Joe Elliott unsurprisingly the main contributor; but it's the pictures and memorabilia that, as with all Genesis Publications output, will sell this story.

Michael Heatley

Pop Rock Icons: London's Swingin' 60s & 70s
Philippe Margotin

★★

Supernova, £24.99

ISBN 9781913641269, 216 pages

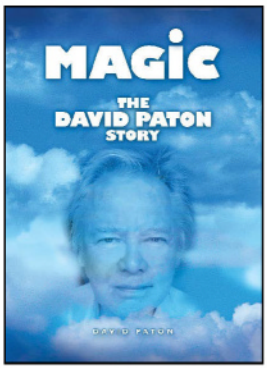
Nice pics, shame about the concept

The names adorning the front of this collection of photographs assembled by French journalist Margotin cover a timeline from Petula Clark to Dr Feelgood, and cover (in his words) "the British supremacy in music that would continue for two decades and diverge into multiple exciting currents". Consequently, it can't help but give the impression of a book aimed primarily at overseas visitors browsing the shelves of a tourist souvenir shop.

Not that there's anything wrong with that, but it results in a woolly project where the strength of the images available trumps any serious assessment of the capital as a hotbed of musical creativity. Big hitters like The Beatles, the Stones and Hendrix are all represented, but it's questionable a band like Spooky Tooth warrant space,

let alone Twiggy or TV presenter Cathy McGowan.

Margotin arranges the shots into loose chapters (mods, guitar heroes, pub rock, glam) without any sense of structure, and it's curious he should stop before the arrival of the photogenic punk. Admittedly, a lot of the pictures in *Pop Rock Icons*... are great and not *too* familiar; it's just that, as a whole, the scattergun approach leaves the reader with little more than a meandering scrapbook.
Terry Staunton



Magic: The David Paton Story
David Paton

★★★★

Sonicbond Publishing, £15.99
ISBN 9781789522525, 156 pages

Pilot man's flight from chart to studio

When it comes to straddling musical genres, David Paton can hardly be rivalled. His early experiences with the Bay City Rollers were followed by pop radio hits leading his own group, Pilot, then a career as a bass player with such luminaries as Elton John, Kate Bush, Rick Wakeman and the Alan Parsons Project.

This unique perspective makes his life story a fascinating one. He's at pains to stay positive – hence the dodgy Pilot management team of Nick and Tim are wryly rechristened Thick and Dim (see Wikipedia for the rest). Wakeman and Albert Hammond are among employers he calls out for undervaluing him, while acknowledging that hired hands have to stay on the right side of their paymasters. His beef with Alan Parsons is, however, underplayed.

The many moments of humour include labelmate Freddie Mercury cutting him dead after Pilot hit No 1 before labelmates Queen and an occasion when, in the middle of an undignified medical procedure, hospital theatre staff broke into a chorus of, "Oh oh oh, it's magic..." on identifying their patient. If there's one thing Paton does not do, it's take himself too seriously.

He is also a rarity in having stayed married to the same woman for over half a century; like McCartney, with whom he identifies, he values family as much as music. So, no sex and drugs tales, apart from sharing a joint with the aforementioned Fab Macca, but a well-written insight into the music business from several angles.
Michael Heatley

Del Bromham
Rock And Roll Survivor

★★

Wymer Publishing, £16.99
ISBN 9781915246332, 256 pages

Straying too far from the title

Stray were 70s rock contemporaries of Uriah Heep, ever-present Del Bromham their Mick Box. But while Box brought in seasoned journo Dave Ling to turn a convoluted history into page-turning prose, Bromham has opted to tell his, admittedly simpler, tale himself. Anyone who's heard his entertaining between-song chat will know there are treats in store – the band's brief management by gangster Charlie Kray just one – but you have to dig for some of them.

He's most comfortable with his immediately-postwar west London upbringing, painting some fascinating characters. But while he then moves onto the band's history, it's clear Del is happier concentrating on family matters rather than analysing Stray's chequered history: *A Memoir* would have been a far more accurate title.

Post-band, Bromham was looking for direction, and the text shows it. The number of "I'll tell you laters" and repeated facts suggest this book was dictated into a tape machine and transcribed – but editing, if applied, was sparing. The story becomes a list of names and places, hopping about all over the place, but there are still items of interest like his audition for Thin Lizzy. (Spoiler: Snowy White beat him to it.)

Everyone's putting their lives on paper these days, and if fellow rock guitarists Micky Moody and Bernie Marsden can do it why not Del? If he really is writing for his grandchildren, as the foreword suggests, then job done by the end of chapter six – but if fans are investing (and knowing Stray fans, they will), they may feel they, and he, deserve a more cohesive product. Curiously, Dave Ling crops up with a quote on the last page: sadly, too late to the party. *Michael Heatley*

This Bird Has Flown
Susanna Hoffs

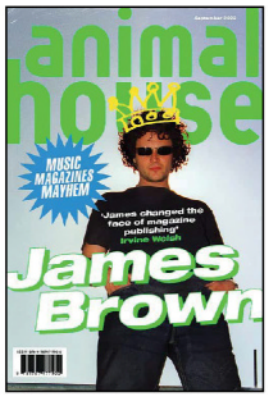
★★★

Little Brown, £9.99
ISBN 9780316409315, 352 pages

Former Bangles star turns her hand to a rom-com

It takes some doing to come back from the lamest opening line in history, but the debut novel by The Bangles' singer and guitarist Susanna Hoffs manages it. "Elevators are like life, when you think about it: you're either going up or going down," it begins. Somehow, through a blend of light-hearted rom-com and what used to be called "chick-lit" tropes, plus plenty of rock'n'roll references, it steadies into an enjoyable, often witty read. It's sort of Bridget Jones' Tour Diary meets Confessions Of A Pop Performer, if the pop performer had decent taste in music.

Essentially it's a comic romp, with a dash of oh-Mr-Darcy angst. Our heroine, Jane Start, 33, had a hit years ago, but her career is flatlining. Travelling to London, she meets a dashing Oxford literature professor, and romance, misunderstandings and hanky-panky ensue. Other love interests expand the plot, and every time Jane's manager appears we get a thorough description of her outfit. Jane is a likeable, clumsy, klutz with relatable insecurities and vivid internal monologues, and while the novel is hardly a feminist screed it does present insights into the absurdities of fame and the music biz from a knowing, amused woman's perspective. Pure pop, but on paper. Film rights already sold. *Chris Roberts*



Animal House
James Brown

★★★★

Quercus, £20
ISBN 97817847477902, 386 pages

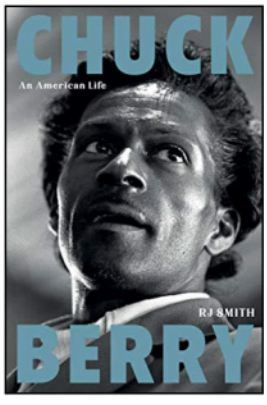
Wanna get *Loaded*?

It's May 1987 and a 21-year-old James Brown is a freelance features writer for *Sounds* and smitten with Beastie Boys – then riding a wave of tabloid notoriety. There's no chance of an interview but they're playing in Montreux, Switzerland. He finds out where they're staying and clears out his account to buy a plane ticket. Once there, he blags his way through security, befriends the group and spends a day and a half with them, scoring the exclusive of the year and forging lasting friendships.

It's one of dozens of anecdotes in *Animal House* of incredible chutzpah and derring-do which go some way towards explaining Brown's success. He went on to become *NME* features editor at an obscenely youthful age and quickly showed a talent for editorial decisions that chimed with the times – insisting an image of Shaun Ryder straddling a massive "E" didn't need a coverline, despite conventions. These qualities served him well when he started *Loaded* – a magazine that talked to, rather than at, men and became insanely successful.

The *Loaded* years are a blast – Brown doesn't hold back with the tales of hedonism (and crisps), and the reader can almost feel the parched mouths and throbbing temples that followed his escapades. But he's also generous with praise, giving his editorial team credit for somehow getting the magazine out among the debauchery.

Brown is just as compelling on what happened next, writing in a matter-of-fact way about his addictions and their root causes – as relatable and witty as when he's talking about his fanzine-writing youth. *Jamie Atkins*



Chuck Berry: An American Life
R.J. Smith

★★★

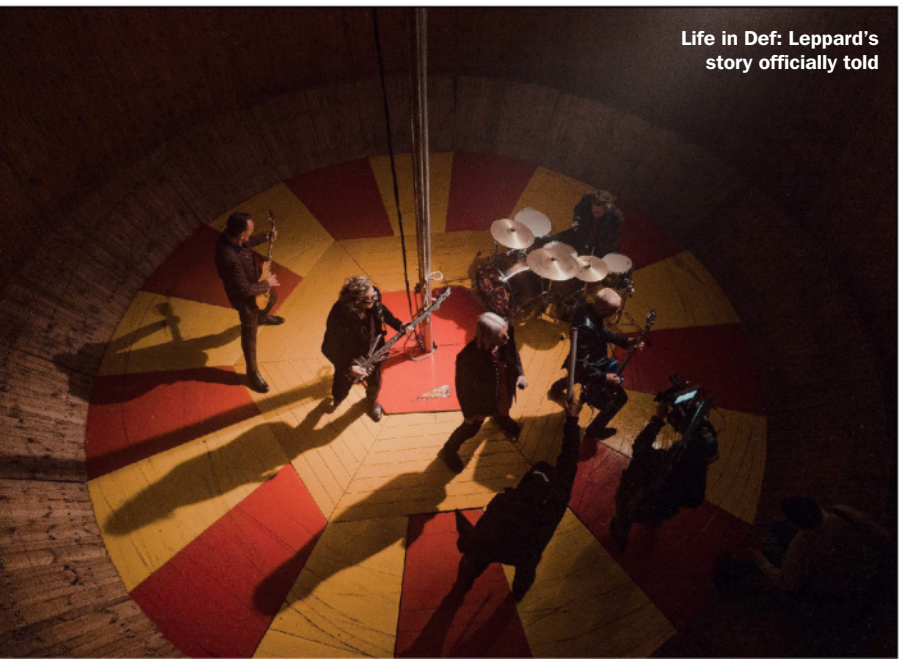
Omnibus Press, £16
ISBN 9781913172954, 416 pages

Digging into the dark side of a rock'n'roll trailblazer

Another biography of Charles Edward Berry adding to the considerable number already penned about a pioneer rock'n'roller who wrote some of the cleverest lyrics of the era. So what's new?

Despite his cheerful public persona, which charmed 50s and 60s teenagers with songs about promised lands, sizzling hamburgers, fast cars and teenage weddings, Smith's book portrays Berry as a devious, unpleasant creep.

Set against his upbringing in St. Louis and civil rights struggles, (which Smith alludes formed his attitude to promoters, managers, and fans) Berry is exposed as a tax evader, a voyeur, and deviant sex addict who served jail time for trafficking and abusing a 14-year-old. Read this and listening to Nadine, Little Queenie and Memphis will never be the same again.
Tony Burke



Life in Def: Leppard's story officially told

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Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Intense Records, Chelmsford

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.**Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Mon to Sat 10.00am – 4.30pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Mon to Sat 10.00 – 3.30pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

Shop Of The Month: Wanted Records – Bristol

Open since 2009, moving to new premises last year, **Wanted Records** sells multiple genres, including reggae, folk and rock, with a growing selection of African records. Co-owner John Stapleton outlines the shop's story to **Steve Burniston**

Tell us about the shop's history and the kind of music you sell.
We opened in 2009 in Bristol's St Nicholas Market, then moved last spring round the corner to a much larger shop. We sell 95 percent used vinyl, most genres, though I suppose we're especially strong on those that reflect the taste of the owners: reggae, jazz, soul, folk and rock from the 60s and 70s, and increasingly African records. When we opened, we were determined to focus on in-store sales, rather than online, and we've stuck to that ever since.

How have your customers' musical tastes changed over the years?
I suppose, like every other used record shop, our customer base has spread from the initial groups of old-school collectors, DJs seeking unusual records, and those who'd never 'gone digital'. Our customers have got younger, their tastes more varied, sometimes surprisingly!

Name three notable rare records you have sold in the last few months.
Folkal Point LP, Aphex Twin Come To Daddy promo double 12" and the inevitable turquoise print Zeppelin LP, which isn't especially rare, but this was by far the best copy we've had. All of these went to shop regulars, which is always gratifying.

How do you explain the enduring interest in singles?
The single – and especially the 7" – is the perfect format in many ways: short, sharp, and to the point. Crucially, for many forms of music – soul, reggae, 60s pop, punk – it's the main format, with thousands of artists only ever releasing singles. They're also great for DJing with, of course...

You don't sell CDs. What's your reasoning here?
When we first opened, we had limited space, so concentrated on what we liked and knew. Also, it seemed that CDs were both ubiquitous and becoming cheaper by the week, so we thought we'd leave them to the mainstream shops.

If you could get one elusive rare record, what would it be?
That's an extremely hard question for an inveterate collector to answer as there are so many! Today I'd probably say Graceful Bird by War-Head Constriction on the Nigerian Afrodisia label: a psychedelic monster, and a 45 I've still never seen!

Wanted Records, 43, High Street, Bristol BS1 2AT
www.wantedrecords.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

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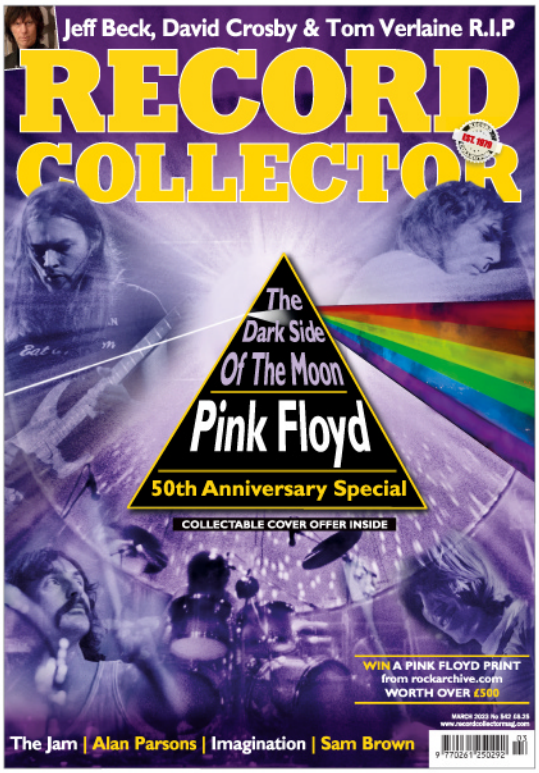

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BEATLES, She Loves You (Parl. R5055) EX 6.50
BEATLES, I Want To Hold Your Hand (Parl. R5084) M 8.50
BEATLES, I Feel Fine (Parl. R5200) M 8.50
BEATLES, Day Tripper (Parl. R5389) EX 6.50
BEATLES, We Can Work It Out (Parl. R5389) EX 6.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 6.50
BEATLES, Strawberry Fields Forever (Parl. R5570, PC) VG/EX 25.00
BEATLES, Eleanor Rigby (Parl. R5493) EX 6.50
TONY BELLUS, Robbin' The Cradle (London HL8933) EX 25.00
CHUCK BERRY, Little Marie (Pye Int. 7N25271) EX 4.50
BIG THREE, By The Way (Decca F11689) EX 6.50
BABBITY BLUE, Don't Make Me (Decca F12053, Demo) M 9.50
BOYS, Polaris (Parl R5027) EX 12.50
JOHN BROMLEY, What A Woman Does (Polydor 56244) EX 15.00
JOHN BROMLEY, Kick A Tin Can (Atlantic 584289, sol) M 9.50
JOHNNY BURNETTE, God Country & My Baby (London HLG9453) M 20.00
BYRDS, Lay Lady Lay (CBS 4284) M 6.50
ROY "C", Shotgun Wedding (Island WIP273) EX 8.50
LOS CANARIOS, Three Two One Ah (Major Minor MM502) M 20.00
CARAVAN, If I Could Do It All Over Again (Decca F13063) VG 7.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) M 37.50
KENNY CHANDLER, Heart (Stateside SS166, Demo) M 9.50
CHIMES, Once In A While (London HLU9283) EX 15.00
TSAI CHIN, Tokyo Melody (Decca F12039, Demo) M 4.50
JIMMY CLANTON, Another Sleepless Night (Top Rank JAR382) M 7.50
DAVE CLARK 5, Cant You See That's She's Mine (Col. DB7291, Demo) EX 7.50
CLOVERS, Love Potion No.9 (Round London HLT8949) EX 20.00
COASTERS, What About Us (London HLE9020) M 12.50
EDDIE COCHRAN, Jeannie Jeannie Jeannie (London HLG9460) M 20.00
EDDIE COCHRAN, Weekend (London HLG9362) EX 6.50
ALMA COGAN, Link Shoe Laces (HMV POP608) EX 6.50
ARTHUR CONLEY, Shake Rattle & Roll (Atlantic 584121) EX 4.50
TOMMY COOPER, Don't Jump Off The Roof Dad (Palette PG9019) M 9.50
SUZY COPE, Juvenile Delinquent (HMV POP941) BBC Library M 20.00
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189) EX 25.00
CRESTERS, I Just Don't Understand (HMV POP1249) M 20.00
CRESTS, The Angels Listened In (London HL8954) EX 27.50
CRICKETS, Oh Boy (Tri-Coral Q72298) EX 15.00
CRYSTALS, I Wonder (London HLU9852) EX 27.50
JOHNNY CYMBAL, Teenage Heaven (London HLR9731) EX 9.50
DAKOTAS, The Cruel Sea (Parl. R5044) EX 5.50
DALYS, Without You (Decca F11953, Demo) M 4.50
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255) M 9.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737) EX 15.00
DATE WITH SOUL, Yes Sir That's My Baby (State. SS2062, Demo) M 37.50
ALAN DAVID, I Want So Much To Know You (Decca F11956, Demo) M 12.50
CYRIL DAVIES, Country Line Special (Pye Int. 7N25194) EX 17.50
BLOSSOM DEARIE, Sweet Georgie Fame (Fontana TF788) M 6.50
CAROL DEENE, Johnny Get Angry (HMV POP1027) EX 3.50
DERRINGERS, True Love True Love (Capitol CL15189, Demo) EX 12.50
RAY DEXTER, The Coalman's Lament (Decca F11538) EX 20.00
LEE DIAMOND & CHEROKEES, I'll Step Down (Fontana H310) EX 5.50
CHARLES DICKENS, That's The Way Love Goes (Pye 7N15887) EX 17.50
BO DIDDLEY, Say Man Back Again (London HLM9035) VG 25.00
DION & BELMONTS, Where Or When (London HLU9030) EX 17.50
DION, Ruby Baby (CBS AAG133) EX 6.50
DION, Little Diane (Stateside SS115) EX 6.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280) EX 30.00
FATS DOMINO, Honey Chile (Tri-London HLU8356) M 37.50
FATS DOMINO, Wait And See (Tri.London HLP8519) EX 7.50
FATS DOMINO, Three Nights A Week (London HLP9198) EX 6.50
FATS DOMINO, Mary Oh Mary (HMV POP1324, Demo) EX 7.50
FATS DOMINO, Blueberry Hill (Tri, London HLU8330) EX 17.50
FATS DOMINO, Whole Lotta Lovin' (Tri, London HLP8759) M 20.00
FATS DOMINO, What A Party (London HLP9456) M 7.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389, Demo) EX 9.50
DUANE EDDY, Guitar Man (RCA 1425, Demo) M 12.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388) M 7.50
BERN ELLIOTT & FENMEN, New Orleans (Decca F11852) EX 4.50
SHIRLEY ELLIS, Clapping Song (London HLR9961) EX 6.50
ESSEX, Easier Said Than Done (Col. DB7077) EX 9.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 9.50
PAUL EVANS, Midnite Special (London HLL9045) EX 17.50
EVERLY BROTHERS, It's My Time (W. Bros WB7192) M 8.50
EVERLY BROTHERS, Bowling Green (W. Bros WB7520) EX 6.50
FARAWAY FOLK, Shadow Of A Pig (Tabitha TAB3) M 9.50
FORTUNES, Loving Cup (United Artists UP221, Demo) EX 6.50
FOUR EVERS, A Lovely Way To Say Goodnight (CBS 202349, Demo) M 37.50
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol) EX 45.00
BOBBY FREEMAN, Betty Lou Got New Pair Shoes (Tri-Lon. HLJ8721) EX 30.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523) M 15.00
FRUGAL SOUND, Norwegian Wood (Pye 7N17062) M 9.50
GALLANTS, The Man From U.N.C.L.E. (Capitol CL15408) M 12.50
DON GIBSON, A Stranger To Me (Tri-RCA 1110) EX 6.50
GEOFF GODDARD, Girl Bride (HMV POP938) EX 19.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 17.50
GONKS, Gonk Song (Decca F11984, Demo) EX 20.00
BOBBIE GRAHAM, Skin Deep (Fontana TF521) M 15.00
GERRY GRANAHAN, It Hurts (Top Rank JAR262) M 9.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397) EX 12.50
HI-LITERS, Dance Me To Death (Mercury AMT1011) EX 95.00
HAPPENINGS, See You In September (Fontana TF735) M 8.50
HILLTOPPERS, The Joker (Tri-London HLD8528) EX 17.50
HIPPIES, Memory Lane (Cameo Parkway P863) M 15.00
BUDDY HOLLY, Reminiscing (Coral Q72455) EX 6.50
BUDDY HOLLY, Bo Diddley (Coral Q72463) EX 6.50
BUDDY HOLLY, What To Do (Coral Q72469) EX 8.50
BUDDY HOLLY, Baby I Don't Care (Coral Q72432) EX 6.50
BUDDY HOLLY, You've Got Love (Coral Q72472) M 20.00
BUDDY HOLLY, Wishing (Coral Q72466) EX 6.50
MARY HOPKIN, Think About Your Children (Apple 30, Pic. Cover) EX/EX 3.50
KRIS IFE, Wherever You Are (Bumble GE122) M 15.00
INADEQUATES, Pretty Face (Capitol CL15051) EX 17.50
IVY THREE, Yogi (London HLW9178) EX 7.50
JAGUARS, Opus To Spring (Impression IMP101) M 27.50
JIMMY JAMES & VAGABONDS, Red Red Wine (Pye 7N17579) EX 6.50
JAY & THE AMERICANS, Come Dance With Me (U. Artists UP1039) M 15.00
JAY & THE AMERICANS, Cara Mia (United Artists UP1094) EX 5.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo) M 6.50
ELTON JOHN, Lady Samantha (Philips BF1739) VG 30.00
BETTY JOHNSON, Dream (Tri-London HLE8678) EX 9.50
DAVE JUSTIN, You Outside (Polydor 56253) EX 6.50
JOHNNY "K", Lemonade (Fontana TF408) EX 7.50
DAVE KAYE, In My Way (Decca F12073, Demo) M 25.00
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753) VG 4.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 6.50
BEN E. KING, Tears Tears Tears (Atlantic 584106) EX 9.50
DANNY KING, Pretty Things (Col. DB73456, Demo) M 37.50
KINKS, Dedicated Follower Of Fashion (Pye 7N17064) EX 4.50
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279) EX 12.50
BUDDY KNOX, She's Gone (Liberty LIB55473, Demo) EX 15.00
BOB KUBAN & THE IN-MEN, The Teaser (Stateside SS514) M 17.50
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064) EX 7.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker) EX 8.50
GARY LEWIS & PLAYBOYS, The Loser (Liberty LIB55949, Demo) M 6.50
LAURA LEE, Tell Tommy I Miss Him (Triumph RGM1030, noc) EX 9.50
LAURA LEE, Love In Every Room (Col. DB8495, Demo) M 9.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780) EX 12.50
JOE LOSS, World Cup March (HMV POP1517) M 6.50
LOVE CHILDREN, Easy Squeezy (Deram DM268, Demo) M 12.50
LOVIN' SPOONFUL, Nashville Cats (Kama Sutra KAS204) EX 4.50
RIBIN LUKE, Susie Darlin' (Tri-London HLD8676) M 8.50
LULU, What A Wonderful Feeling (Decca F12491) M 8.50
LULU, Let's Pretend (Col. DB8221) M 8.50
GLORIA LYNNE, I Wish You Love (London HLY9846, Demo) M 7.50
NEIL MACARTHUR, She's Not There (Deram DM225) EX 17.50
CARL MANN, Pretend (London HLS9006) EX 27.50
ERNIE MARESCA, Mary Jane (London HLU9579) M 25.00
ERNIE MARESCA, Rovin' Kind (London HLU9834, Demo) M 15.00
ERNIE MARESCA, Shout Shout (London HLU9531) EX 12.50
MICKI MARLO, That's Right (Tri-London HL8481) M 15.00
JOY MARSHALL, When You Hold Me Tight (Decca F11863) EX 7.50
HANK B. MARVIN, London's Not Too Far (Col. DB8326) M 9.50
BARRY MASON, Misty Morning Eyes (Decca F12401, Demo) EX 9.50
MATTHEWS SOUTHERN COMFORT, Woodstock (Uni UNS526) EX 4.50
JOHN MAYALL'S BLUESBREAKERS, Suspician (Decca F12684) M 8.50
MESSENGERS, I'm Stealin' Back (Col. DB7344, Demo) M 9.50
MESSENGERS, When Did You Leave Heaven (Col. DB7495, Demo) EX 9.50
BETTY MILLER, Jack O' Diamonds (Top Rank JAR127) M 6.50
SPIKE MILLIGAN, I'm Walking Out With A Mountain (Parl. R4839) M 4.50
MISS X, Christine (Ember EMBS171) EX 7.50
MONGRELS, My Love For You (Decca F12086, Demo) EX 25.00
MONGRELS, My Love For You (Decca F12086) M 20.00
MATT MONRO, Without You (Parl. R5251, Demo) M 5.50
MOODY BLUES, Fly Me High (Decca F12607) EX 20.00
NASHVILLE TEENS, Google Eye (Decca F12000) EX 4.50
NERO & GLADIATORS, Czardas (Decca F11413) M 12.50
NERVOUS NORVUS, Ape Call (Gold London HLD8338) EX 40.00
PATSY ANN NOBLE, It's Better To Cry Today (Col. DB7148) M 6.50
NOBLEMEN, Thunder Wagon (Top Rank JAR155) M 12.50
NOCTURNES, Why Am I Treated So Bad (Col. DB8219) M 8.50
PATTERSONS, I Can Fly (CBS 5083, Demo) EX 15.00
PENTANGLE, Travellin' Song (Big T 109, die-cut sleeve) EX/M 9.50
PENTANGLE, Once I Had A Sweetheart (Big T 124, Demo) M 15.00
PINK FLOYD, See Emily Play (Solid Centre, Col. DB8214) VG 25.00
POETS, Now We're Through (Decca F11995) ex 15.00
BRIAN POOLE & TREMELOES, Twist And Shout (Decca F11694) M 4.50
BRIAN POOLE & TREMELOES, I Can Dance (Decca F11771, Demo) M 8.50
BRIAN POOLE & TREMELOES, Three Bells (Decca F12037, Demo) M 6.50
DUFFY POWER, Where Am I (Parl. R5169, Demo) EX 30.00
DUFFY POWER, Where Am I (Parl. R5169) EX 20.00
ELVIS PRESLEY, A Fool Such As I (Tri-RCA 1113) EX 7.50
ELVIS PRESLEY, A Big Hunk O' Love (RCA 1136) M 7.50
ELVIS PRESLEY, U.S. Male (RCA 1688) M 8.50
ALAN PRICE SET, Shame (Decca F12691) EX 9.50
JUDD PROCTOR, Palamino (Parl. R4809) M 7.50
GARY PUCKET & UNION GAP, This Girl Is A Woman Now (CBS 4505) EX 9.50
RAINBOW PEOPLE, The Sailing Song (Pye 7N17624) EX 9.50
RAINDROPS, What A Guy (London HL9718) M 17.50
RAMRODS, Loch Lomond Rock (London HLU9355) EX 12.50
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067) M 9.50
RANDLLS, Martian Hop (London HLU9760) M 15.00
REFERENDUM, Lost And Found (RCA 1973) M 15.00
REVELS, Midnight Stroll (Top Rank JAR235) EX 40.00
PAUL REVERE & RAIDERS (Top Rank JAR557) EX 12.50
LITTLE BOBBY REY, Rockin' "J" Bells (Top Rank JAR525) EX 6.50
CLIFF RICHARD, High Class Baby (Col. DB4203, Demo Sticker) EX 17.50
RICK & SANDY, Creation (Decca F12311) EX 17.50
RIGHTEOUS BROTHERS, Soul & Inspiration (Verve VS535) EX 3.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187) EX 12.50
PIERCE ROGERS, Do You Still Love Me (Parl. R4838) EX 7.50
ROLLING STONES, Come On (Decca F11675) EX 35.00
ROLLING STONES, Satisfaction (Decca F12220) EX 8.50
ROLLING STONES, Last Time (Decca F12104) EX 6.50
ROLLING STONES, Not Fade Away (Decca F11845) EX 7.50
ROLLING STONES, Get Off Of My Cloud (Decca F12263) EX 7.50
ROLLING STONES, It's All Over Now (Decca F11934) M 6.50
RONNY & DAYTONAS, California Bound (Stateside SS367) M 20.00
ROUTERS, Sting Ray (W. Bros. WB97, Demo) EX 8.50
ROUTERS, Big Band (W. Bros. WB108, Demo) M 12.50
CRISPIAN ST. PETERS, Almost Persuaded (Decca F12596, Demo) EX 8.50
SAINTS, Husky Team (Pye 7N15582) EX 12.50
SAMMY SALVO, Oh Julie (Tri-RCA 1032) EX 15.00
TOMMY SANDS, Let Me Be Loved (Capitol CL14781) EX 6.50
TOMMY SANDS, Sing Boy Sing (Capitol CL14834) EX 9.50
SANTO & JOHNNY, Teardrop (Parl. R4619) EX 7.50
SASPERELLA, Spooky (Decca F12892, Demo) M 35.00
NEIL SEDAKA, The Diary (Tri-RCA 1099) EX 17.50
NEIL SEDAKA, I Go Ape (Tri-RCA 1115) M 17.50
NEIL SEDAKA, Run Samson Run (RCA 1198) EX 6.50
SHANGAANS, The Click Song (Col. DB7671, Factory Sample) M 8.50
DEL SHANNON, Stranger In Town (Stateside SS395) M 8.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4955) M 8.50
SHERMAN, If You Could Read My Mind (Pye 7N45131, Demo) EX 30.00
TROY SHONDELL, This Time (London HLG9432) EX 6.50
P.F. SLOAN, Sins Of The Family (RCA 1482) EX 7.50
SLY & FAMILY STONE, Dance To The Music (Direction 58-3568) EX 3.50
SMALL FACES, I've Got Mine (Decca F12276) VG 7.50
SMALL FACES, My Minds Eye (Decca F12500 Matrix T1-1c) EX 20.00
SMOKE, My Friend Jack (Col. DB8115) M 27.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) M 8.50
SORROWS, Take A Heart (Piccadilly 7N35260) M 20.00
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) EX 12.50
SOUNDS INCORPORATED, Spanish Harlem (Col. DB7321) M 6.50
BOB B. SOXX & BLUE JEANS, Zip-A-Dee-Doo-Dah (Lon. HLU9646) EX 12.50
BOB B. SOXX & BLUE JEANS, Not Too Young etc. (Lon. HLU9754) M 17.50
DUSTY SPRINGFIELD, All I See Is You (Philips BF1510, PC) EX 5.50
RAY STEVENS, Ahab The Arab (Mercury AMT1184, Demo) M 9.50
GARY STITES, Starry Eyed (London HLL9003) M 12.50
SURFARIS, Wipe Out (London HLD9751) M 8.50
SURFARIS, Waikiki Run (Bruns. 05894) M 12.50
SYMBOLS, Best Part Of Breaking Up (President PT173) EX 8.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470) EX 35.00
T-BONES, Won't You Give Him (Col. DB7489) EX 25.00
TEMPTATIONS, Beauty Is Only Skin Deep (Tamla TMG578) EX 20.00
TEMPTATIONS, You're My Everything (Tamla TMG620) EX 12.50
JOE TEX, You Better Get It (Atlantic AT4021) EX 6.50
THEM, Here Comes The Night (Decca F12094) EX 12.50
TIMES, Looking Thru' The Eyes etc. (Parl. R5855) EX 6.50
ART & DOTTY TODD, Chanson D'amour (Tri-London HLB8620) EX 9.50
NICK TODD, Tiger (Tri-London HLD8902) M 25.00
TORNADOS, Love And Fury (Decca F11449) M 9.50
MITCHELL TOROK, Pledge Of Love (Tri.Brunswick 05657) M 9.50
TRIFFIDS, Lookin' Around (Col. DB7084) EX 9.50
TRONICS, Pickin' & Stompin' (Fontana H348) EX 8.50
IKE & TINA TURNER, Anything You Wasn't Born With (HMV POP1544) EX 20.00
SAMMY TURNER, Always (London HLX8963) EX 17.50
TWINKLE, Terry (Decca F12013) EX 3.50
TYRANNOSAURUS REX, Debora (Regal Zono. RZ3008) M 30.00
UNDERTAKERS, Just A Little Bit (Pye 7N15607, small wol) EX 9.50
UNION EXPRESS, Emily Knows (Decca F13230) M 6.50
VACELS, Can You Please Crawl Out etc. (Pye Int. 7N25330) EX 27.50
VAL & THE V's, I Like The Way (CBS 2956) EX 12.50
RICKY VALANCE, Movin' Away (Col. DB4543, Demo) M 6.50
RITCHIE VALENS, La Bamba (London HL9494) EX 12.50

LEROY VAN DYKE, Big Man In A Big House (Mercury AMT1173, Demo) EX 5.50
VANGUARD SIX, Who's Taking You Home (Dolphin DOS4) EX 15.00
TEDDY VANN, Cindy (London HLU9097) EX 17.50
VENTURES, Blue Moon (London HLG9465) EX 9.50
TONY VICTOR, Dear One (Decca F11459) EX 12.50
VIPERS, Make Ready For Love (Parl. R4435, Demo) EX 12.50
VIPERS, Summertime Blues (Parl. R4484) EX 25.00
VOLCANOS, Polaris (Philips BF1246) M 12.50
PHIL WAINMAN, Hear Me A Drummer Man (Col. DB7615, Demo) M 25.00
GARY WALKER, You Don't Love Me (CBS 202036) M 12.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793) EX 15.00
THOMAS WAYNE, Tragedy (Tri-London HLU8846) EX 12.50
WEDGEWOODS, Red Sky At Night (Col. DB8459) EX 9.50
HOUSTON WELLS, Galway Bay (Parl. R5141) M 5.50
MARY WELLS, My Guy (Stateside SS288) EX 7.50
MARY WELLS & MARVIN GAYE, Once Upon A Time (Stateside SS316) M 40.00
LOUISA JANE WHITE, Jerusalem (MCA MKS5062, Demo) M 7.50
TAM WHITE, Dancing Out Of My Heart (Decca F12723, Demo) M 12.50
WHO, I Cant Explain (Brunswick 05926) EX 25.00
WHO, My Generation (Bruns. 05944) EX 15.00
WHO, A Legal Matter (Bruns. 05956) EX 35.00
WHO, Substitute / Instant Party (Reaction 591001) M 20.00
WHO, Happy Jack (Reaction 591010) M 7.50
WILD COUNTRY, Silent Village (Trafalgar TRAF01) VG 55.00
MARTY WILDE, Jezebel (Philips PB1240) M 6.50
CHUCK WILLIS, What Am I Living For (Tri-London HLE8635) M 17.50
CHUCK WILLIS, My Life (Tri-London HLE8818) M 37.50
WISHFUL THINKING, Peanuts (Decca F12627, Demo) EX 15.00
GLENN YARBROUGH, Everybody's Rich But Us (RCA 1555, Demo) EX 6.50
YELLOWSTONE AND VOICE, Philosopher (Parl. R5965, Demo) EX 9.50
ROBERT YOUNG, Rosemary Blue (CBS 7350, Demo) EX 5.50

EPs

ADAM FAITH, Adam's Hit Parade (Parl. GEP8811) EX/EX 6.50
FOURBEATS, Fourbeats (Oxford Uni. UTF164) VG/EX 12.50
BILLY FURY, Billy Fury (Decca DFE6694) EX/EX 35.00
KINKS, Kwyet Kinks (Pye NEP24221) EX/EX 30.00
KINKS, Kinksize Hits (Pye NEP24203) M/M 35.00
KINKS, Kinksize Session (Pye NEP24200) M/EX 22.00
MANFRED MANN, One In The Middle (HMV 7EG8908) M/M 8.50
MIRACLES, It's All Right (HMV 7EG8896) EX/VG 45.00
TOM PAXTON, Tom Paxton (Elektra EPK802) M/M 9.50
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256) EX/EX 145.00
CLIFF RICHARD, Cliff Sings (Col. SEG8021) EX/EX 12.50
CLIFF RICHARD, Cliff's Hits (Col. SEG8203) EX/EX 12.50
CLIFF RICHARD, Cliff's Lucky Lips (Col. SEG8263) M/M 15.00
ROCKIN' BERRIES, New From The Berries (Piccadilly NEP34043) EX/EX 25.00
JULIE ROGERS, Julie Rogers (Mercury 10023MCE) M/M 8.50
ROLLING STONES, Five By Five (Decca DFE8590) EX/EX 20.00
ROLLING STONES, Got Live If You Want It (Decca DFE8620) M/EX 25.00
ROLLING STONES, Got Live If You Want It (Decca SDE7502, export) EX/EX 60.00
SEARCHERS, Bumble Bee (Pye NEP24218) M/EX 15.00
HANK SNOW, When Tragedy Struck (RCA RCX7125) EX/EX 6.50
SONNY & CHER, Caesar And Cleo (Reprise R30056) EX/EX 15.00
TORNADOS, Sounds Of The Tornados (Decca DFE8510) M/M 12.50
2.19 SKIFFLE GROUP, The 2.19 Skiffle Group (Esquire EP146) VG/EX 15.00
SPOTNICKS, On The Air (Oriole EP7075) EX/EX 12.50
VIPERS, Skiffle Music (Parl. GEP8615) EX/M 7.50
VIPERS, Skiffle Music No. 2 (Parl. GEP8626) EX/M 9.50
WALKER BROTHERS, Solo John Solo Scott (Philips BE12597) M/M 7.50
LONDON HIT PARADE, No. 2 (Inc. Roy Brown) (London REP1096) EX/EX 35.00
RHYTHM & BLUES (John Lee Hooker & Jimmy Reed (State. SE1008) VG/M 25.00

LPs

BEACH BOYS, Surfin' USA (Mono Capitol T1890) EX/EX 25.00
BEACH BOYS, Little Deuce Coupe (Stereo Capitol ST1998) EX/EX 30.00
BEATLES, With The Beatles (Parl. PMC1206, 2nd Pressing) EX/EX 65.00
BEATLES, Abbey Road (Apple PCS7088) EX/EX 35.00
BEATLES, Yellow Submarine (Orig. Parl. PMC7070) VG/VG 95.00
PETER BELLAMY, Fair England's Shore (Xtra 1075) M/M 30.00
EDGAR BROUGHTON BAND, Wasa Wasa (1st Issue, Har. SHVL757) M/EX 120.00
CAMEL, Mirage (Red/White Deram SML1107 with Insert) M/M 37.50
CAPTAIN BEEFHEART, Dropout Boogie (Buddah 2349002) EX/M 15.00
EDDIE COCHRAN, Memorial Album (Liberty LBL83009) EX/M 9.50
SHIRLEY COLLINS, No Roses (Pegasus PEG7, GF) M/M 45.00
DUANE EDDY, Twangin' Up A Storm (RCA RD7568) EX/M 9.50
DUANE EDDY, Songs Of Our Heritage (London HAW2285) EX/M 9.50
DUANE EDDY, Dance With The Guitar Man (RCA RD7545) M/M 12.50
DUANE EDDY, Girls Girls Girls (London HAW2373) EX/M 12.50
EMERSON LAKE PALMER, Trilogy (Pink Rim Island ILPS9186, GF) EX/M 32.50
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45 QUEEN, Body Language (PS, EMI 5293) EX 4.00
45 QUEEN, Las Palabras De Amor (PS, EMI 5316) EX 5.00
45 QUEEN, Back Chat (PS, EMI 5325) M 7.00
45 QUEEN, Radio Ga Ga (PS, EMI QUEEN 1) EX 4.00
45 QUEEN, I Want To Break Free (PS, EMI QUEEN 2, Freddie / Gold or White) EX 6.00
45 QUEEN, I Want To Break Free (PS, EMI QUEEN 2, Roger / Gold) M 10.00
45 QUEEN, It's A Hard Life (PS, EMI QUEEN 3) EX 5.00
45 QUEEN, Hammer To Fall (PS, EMI QUEEN 4) EX 5.00
45 QUEEN, One Vision (PS, EMI QUEEN 6, Red inner) EX 5.00
45 QUEEN, A Kind Of Magic (PS, EMI QUEEN 7) EX 5.00
45 QUEEN, Friends Will Be Friends (PS, EMI QUEEN 8) VG 3.00
45 QUEEN, Bohemian Rhapsody (PS, EMI QUEEN 20) M 4.00
45 QUEEN, Somebody To Love (Electra E45362) EX 4.00
45 QUEEN, Innuendo (PS, EMI QUEEN 16) M 7.00
45 ?QUESTION, Don't Cry For Christmas (Sun CYS 1030) EX 4.00
45 QUICK, The Rhythm Of The Jungle (PS, Epic EPC 2018, Demo) M 7.00
45 QUICK, Young Men Drive Fast (PS, Epic EPC 1739, Demo) M 7.00
45 QUICK, Zulu / Zulu (Epic EPC 1339, Misprint) EX 5.00
45 QUIET FIVE, Homeward Bound (Parlophone R5421) EX 8.00

45 QUILL, Say It Ain't So (PS, Kite Records KITE 21) EX 5.00
45 QUILLER, Quiller TV Theme (BBC RESL 25) EX 4.00
45 AILEEN QUINN, Tomorrow (From Annie) (CBS 2409, Promo) M 5.00
45 HARLEY QUINNE, New Orleans (Bell 1255) EX 4.00
45 QUINT, Don't Let Me See You Cry (RCA PB 5098) EX 5.00
45 EDDIE RABBITT, You Don't Love Me Anymore (Elektra K12319) EX 4.00
45 EDDIE RABBITT, Every Which Way But Loose (Elektra K12331) M 4.00
45 EDDIE RABBITT, Drivin' My Life Away (Elektra K12460) M 4.00
45 STEVE RACE, Faraway Music (Parlophone R4840) EX 4.00
45 STEVE RACE, The Pied Piper (Parlophone R4981) EX 4.00
45 STEVE RACE, Rip Van Winkle (Parlophone R5041) EX 5.00
45 STEVE RACE, Like Old Times (Parlophone R5347) EX 4.00
45 RACEY, Lay Your Love On Me (RAK 284) EX 3.00
45 RACEY, Some Girls (RAK 291) EX 3.00
45 RACEY, Boy Oh Boy (PS, RAK 297) M 4.00
45 RACEY, Such A Night (PS, RAK 301) EX 4.00
45 RACEY, Rest Of My Life (RAK 317, Demo) EX 5.00
45 RACEY, Runaround Sue (RAK 325) M 4.00
45 RACEY, Shame (RAK 329) M 4.00
45 RACEY, Little Darlin' (RAK 335) M 4.00
45 RACEY, There's A Party Going On (RAK 338) M 4.00
45 RACING CARS, They Shoot Horses Don't They (Chrysalis CHS 2129) M 4.00
45 RACING CARS, Bring On The Night (Chrysalis CHS 2249) EX 4.00
45 RADNA KRISHNA TEMPLE, Govinda (Apple 25) EX 7.00
45 RADIO STARS, Dirty Pictures (Chiswick S9) EX 6.00
45 RADIO STARS, Nervous Wreck (Chiswick NS 23) EX 4.00
45 JACKIE RAE, Summer Place (Fontana H242) EX 3.00
45 GERRY RAFFERTY, Baker Street (United Artists UP 36346) M 3.00
45 GERRY RAFFERTY, Get It Right Next Time (PS, United Artists BP 301, DJ copy) EX 4.00
45 GERRY RAFFERTY, Night Owl (PS, United Artists UP 36512) M 4.00
45 GERRY RAFFERTY, Bring It All Home (PS, United Artists BP 340) EX 4.00
45 JIM RAFFERTY, This Time (Decca F13797) EX 5.00
45 RAGPICKERS, Fifi (PS, Saga SAG 45-2906) EX 5.00
45 RAGS, Promises, Promises (RAK 255) EX 4.00
45 RAH BAND, The Crunch (Good Earth GD 7) M 4.00
45 RAH BAND, Falcon (PS, DJM DJS 10954) EX 4.00
45 RAH BAND, Perfumed Garden (PS, RCA KR5) M 5.00
45 RAH BAND, Are You Satisfied (PS, RCA 470) M 4.00
45 RAH BAND, Sorry Doesn't Make It Anymore (PS, RCA PB 40191) M 4.00
45 RAIN, Golden Day (Bradleys BRAD 7413) EX 4.00
45 RAINBOW, Gypsy (M.R.S. Music CB CH34) M 4.00
45 RAINBOW, All Night Long (Polydor POSP 104) EX 4.00
45 RAINBOW COTTAGE, Mam Dad And Me (Decca F13562) EX 4.00
45 CHRISTOPHER RAINBOW, Solid State Brain (Polydor 2058.448) M 4.00
45 CHRISTOPHER RAINBOW, Gimme Just A Little Bit Of Your Heart (Polydor 2058.634) EX 3.00
45 CHRISTOPHER RAINBOW, All Night (Polydor 2058.738) M 4.00
45 A RAINCOAT, I Love You For Your Mind (EMI 2289) EX 4.00
45 TINA RAINFORD, Silver Bird (CBS 4489) EX 4.00
45 RAINMAKERS, Let My People Go-Go (PS, Mercury MER 238) EX 4.00
45 MARVIN RAINWATER, Whole Lotta Woman (MGM 974) EX 6.00
45 MARVIN RAINWATER, I Dig You Baby (MGM 980) EX 5.00
45 MARVIN RAINWATER, Half-breed (MGM 1030) VG 5.00
45 RAMBLER (JOHN McEVOY), Muirsheen Durkin (Pye 7N 17196) EX 4.00
45 RAMBLERS, The Sparrow (Decca F13860) M 4.00
45 RAM JAM, Black Betty (Epic EPC 5492) EX 5.00
45 RAMRODS, Riders In The Sky (London HLU 9282) EX 5.00
45 ALAN RANDALL, Ee-But It's A Grand And Healthy Life (Page One POF098, Demo) VG 4.00
45 FREDDY RANDALL, Way Down Yonder In New Orleans (Parlophone MSP 6030) EX 4.00
45 BOOTS RANDOLPH, Yakety Sax (London HLU 9685) EX 7.00
45 RARE EARTH, Hey Big Brother (Rare Earth RES 104) VG 4.00
45 RARE EARTH, Warm Ride (Prodigal PROD 9, Demo) M 5.00
45 CHARLIE RASP, Hold Your Head Up (EMI 2203) EX 4.00
45 RASPS, Put Your Money Where Your Mouth Is (RCA PB 5244) EX 4.00
45 RATS AND DELICIOUS, No Time (State STAT 90) M 5.00
45 RATTLES, You Can't have Sunshine Everyday (Decca F23119) VG 6.00
45 RATTLES, Say All Right (PS, Star Club Records 148.555 STF, German) EX 15.00
45 RAW SILK, Do It To The Music (West End KR 14) EX 4.00
45 JOHNNIE RAY, You're all That I Live For (Phillips PB 952) EX 4.00
45 RAYDIO, Jack And Jill (Arista ARIST 161) EX 4.00
45 RAYDIO, Is This A Love Thing (PS, Arista ARIST 193, Red vinyl) EX 4.00
45 RAYDIO, You Can't Change That (Arista ARICY 249, Clear vinyl) EX 4.00
45 CHRIS REA, On The Beach (PS, WEA YZ 195) EX 3.00
45 CHRIS REA, I Can Hear Your Heartbeat (PS, WEA YZ 320) EX 3.00
45 CHRIS REA, Working On It (PS, WEA YZ 350) EX 3.00
45 CHRIS REA, The Road To Hell (PS, WEA YZ 431) M 5.00
45 CHRIS REA, Auberge (PS, WEA YZ 555) EX 3.00
45 CHRIS REA, Nothing To Fear (PS, WEA YZ 699, Promo) M 5.00
45 CHRIS REA, God's Great Banana Skin (PS, WEA YZ 706) EX 3.00
45 CHRIS REA, You Can Go Your Own Way (PS, WEA YZ 835) M 5.00
45 CHRIS REA, Loving You (PS, Magnet MAG 215) EX 4.00
45 CHRIS REA, Let's Dance (PS, Magnet MAG 299) M 4.00
45 CHRIS REA, "Que Sera" (PS, Magnet MAG 318) M 4.00
45 SHARON REDD, Can You Handle It (Epic EPC 9572) M 4.00
45 HELEN REDDY, The Last Blues Song (Capitol CL 15745) EX 4.00
45 HELEN REDDY, The Old Fashioned Way (Capitol CL 15770) EX 4.00
45 HELEN REDDY, Angie Baby (Capitol CL 15799) M 4.00
45 HELEN REDDY, The Happy Girls (Capitol CL 15948, Demo) M 4.00
45 HELEN REDDY, I Can't Say Goodbye To You (PS, MCA MCA 744) M 4.00
45 RED LEMON ELECTRIC BLUES BAND, Heatwave (PS, RLEBB 002) EX 6.00
45 RED LINE EXPLOSION, Sweet Talking Mama (Penny Farthing PEN 753) EX 6.00
45 MIKE REDWAY, Through The Eyes Of Love (RCA 1873) EX 4.00
45 REDWOOD, Didn't I Blow Your Mind (B&C Records CB 142) VG 4.00
45 LES REED COMBO, Spanish Armada (Fontana TF 455) EX 4.00
45 LES REED ORCHESTRA, Man Of Action (Chapter 1 SCH 189) M 4.00
45 LOU REED, Sweet Jane (RCA APBO 0238, US issue) M 7.00
45 TONY REES, Viva El Fulham (Sonet SON 2059) EX 4.00
45 JIM REEVES, He'll Have To Go (RCA Victor RCA 1168) EX 3.00
45 JIM REEVES, Danny Boy (RCA Victor RCA 1233) EX 3.00
45 JIM REEVES, I Love You Because (RCA Victor RCA 1385) M 3.00
45 JIM REEVES, But You Love Me Daddy (RCA Victor RCA 1899) EX 4.00
45 JIM REEVES, Distant Drums (RCA Victor RCA 2122, Maxi) EX 4.00
45 JIM REEVES, I'd Fight The World (RCA Victor APBO 0255) M 5.00
45 REFERENDUM, Love (Can Make You Happy) (RCA 1834) EX 6.00
45 REGAL DEWY, Love Music (RCA XB 1032) M 7.00
45 JOAN REGAN, Papa Loves Mama (Pye 7N 15278) EX 4.00
45 JOAN REGAN, Surprisin' (Pye 7N 15400) EX 4.00
45 RUSS REGENT, The Happy Organ (20th Century BTC 1004) EX 3.00
45 REGENTS, 7 Teen (Rialto TREB 111) M 3.00
45 JOHNNY REGGAE, Don't Get Your Knickers In A Twist (Bell 1316) EX 3.00
45 DENI REID, Loving You (Phillips 6006.559) M 4.00
45 MIKE REID, The Ugly Duckling (Pye 7N 45434, Demo) EX 4.00
45 NEIL REID, Mother Of Mine (Decca F13264) M 3.00
45 REJOICE, November Snow (Stateside SS8010) EX 4.00
45 RELUCTANT STEREOTYPES, Confused Action (WEA K18293) M 4.00
45 R.E.M., The One I Love (PS, IRS IRM 178) M 5.00
45 R.E.M., Shiny Happy People (PS, Warners W0027) EX 5.00
45 R.E.M., Everybody Hurts (PS, Warners W0169) M 5.00
45 RENAISSANCE, Northern Lights (Warners K17177) M 4.00
45 DIANE RENAY, Navy Blue (20th Century 456, US issue, Red vinyl) EX 5.00
45 RENEE & RENATO, Save Your Love (Hollywood HWD 003) EX 4.00
45 RENEE & RENATO, Just One More Kiss (PS, Hollywood HWD 006) M 4.00
45 REO SPEEDWAGON, Keep On Loving You (PS, Epic EPC 9544) EX 4.00
45 REO SPEEDWAGON, Keep The Fire Burnin' Epic EPC A2495, Demo) M 5.00
45 REO SPEEDWAGON, Can't Fight This Feeling (Epic EPC A4880, Demo) M 5.00
45 REPUTATIONS, I Believe You (Blueprint BLUX 1001) EX 4.00
45 RESONANCE, O.K. Chicago (Bradleys BRAD 7410) EX 4.00
45 LITTLE BOBBY REY, Rockin' "J" Bells (Top Rank JAR 525) EX 4.00
45 DEBBIE REYNOLDS, Jammy (Vogue Coral 45Q 72274) EX 5.00
45 DEBBIE REYNOLDS, Ask Me To Go Steady (London HLD 9028) EX 4.00
45 RHONDA, He's The One (GTO GT 234) M 6.00
45 RHYTHM HERITAGE, Theme From S.W.A.T. (ABC 4095) EX 4.00
45 JOHNNIE RICCO, Run Around Sue (Mooncrest MOON 33) VG 4.00
45 TIM RICE, Hey Love (What A Way To Spend The Night) (DJM DJS 643, Demo) M 4.00
45 RICH KIDS, Rich Kids (PS, EMI 2738) M 5.00
45 CHARLIE RICH, Behind Closed Doors (Epic EPC 1539) EX 4.00
45 CHARLIE RICH, The Most Beautiful Girl (Epic EPC 1897) M 4.00
45 CHARLIE RICH, A Very Special Love Song (Epic EPC 2259) EX 4.00
45 CHARLIE RICH, We Love Each Other (Epic EPC 2869) EX 4.00
45 CHARLIE RICH, Benji's Theme (Epic EPC 4297) EX 4.00
45 CHARLIE RICH, Since I Fell For You (Epic EPC 4510, Demo) EX 4.00
45 CHARLIE RICH, Even A Fool Would Let Go (Epic EPC 5092, Demo) EX 4.00
45 CHARLIE RICH, I'll Wake You Up When I Get Home (Elektra K12348) M 4.00
45 RICHARD, Wishing It Was You (SRT Records SRT 72258) EX 4.00
45 CLIFF RICHARD, Move It (Columbia DB 4178) VG 5.00
45 CLIFF RICHARD, High Class Baby (Columbia DB 4203) VG 5.00
45 CLIFF RICHARD, Livin' Lovin' Doll (Columbia DB 4249) VG 8.00
45 CLIFF RICHARD, Mean Streak (Columbia DB 4290) VG 5.00
45 CLIFF RICHARD, Living Doll (Columbia DB 4306) EX 4.00
45 CLIFF RICHARD, Travellin' Light (Columbia DB 4351) EX 4.00
45 CLIFF RICHARD, Gee Whizz It's You (Columbia DC 756) EX 4.00
45 CLIFF RICHARD, A Voice In The Wilderness (Columbia DB 4398) EX 4.00
45 CLIFF RICHARD, Fall In Love With You (Columbia DB 4431) EX 3.00
45 CLIFF RICHARD, Please Don't Tease (Columbia DB 4479) EX 3.00
45 CLIFF RICHARD, I Love You (Columbia DB 4547) EX 3.00
45 CLIFF RICHARD, Nine Times Out Of Ten (Columbia DB 4506) EX 4.00
45 CLIFF RICHARD, Theme For A Dream (Columbia DB 4593) EX 3.00
45 CLIFF RICHARD, A Girl Like You (Columbia DB 4667) EX 3.00
45 CLIFF RICHARD, When The Girl In Your Arms (Columbia DB 4716) EX 3.00
45 CLIFF RICHARD, The Young Ones (Columbia DB 4761) EX 3.00
45 CLIFF RICHARD, Do You Want To Dance (Columbia DB 4828) EX 3.00
45 CLIFF RICHARD, It'll Be Me (Columbia DB 4886) EX 3.00
45 CLIFF RICHARD, The Next Time / Bachelor Boy (Columbia DB 4950) M 3.00
45 CLIFF RICHARD, Summer Holiday (Columbia DB 4977) EX 3.00
45 CLIFF RICHARD, Lucky Lips (Columbia DB 7034) EX 3.00
45 CLIFF RICHARD, It's All In The Game (Columbia DB 7089) M 3.00
45 CLIFF RICHARD, Don't Talk To Him (Columbia DB 7150) M 3.00
45 CLIFF RICHARD, I'm The Lonely One (Columbia DB 7203) M 3.00
45 CLIFF RICHARD, Constantly (Columbia DB 7272) M 3.00
45 CLIFF RICHARD, On The Beach (Columbia DB 7305) M 3.00
45 CLIFF RICHARD, The Twelfth Of Never (Columbia DB 7372) EX 3.00
45 CLIFF RICHARD, I Could Easily Fall (In Love With You) (Columbia DB 7420) M 3.00
45 CLIFF RICHARD, The Minute You're Gone (Columbia DB 7496) EX 3.00
45 CLIFF RICHARD, On My Word (Columbia DB 7596) EX 4.00
45 CLIFF RICHARD, The Time In Between (Columbia DB 7660) EX 3.00
45 CLIFF RICHARD, Wind Me Up (Let Me Go) Columbia DB 7745) M 3.00
45 CLIFF RICHARD, Visions (Columbia DB 7968) EX 3.00
45 CLIFF RICHARD, Time Drags By (Columbia DB 8017) EX 3.00
45 CLIFF RICHARD, The Day I Met Marie (Columbia DB 8245) M 3.00
45 CLIFF RICHARD, All My Love (Columbia DB 8293) M 3.00
45 CLIFF RICHARD, Congratulations (Columbia DB 8376) EX 3.00
45 CLIFF RICHARD, Marianne (Columbia DB 8476) EX 4.00
45 CLIFF RICHARD, Don't Forget To Catch Me (Columbia DB 8503) EX 4.00
45 CLIFF RICHARD, Good Times (Columbia DB 8548) M 5.00
45 CLIFF RICHARD, Big Ship (Columbia DB 8581) EX 3.00
45 CLIFF RICHARD, Throw Down A Line (w HANK MARVIN) (Columbia DB 8615) EX 4.00
45 CLIFF RICHARD, With The Eyes Of A Child (Columbia DB 8641) M 3.00
45 CLIFF RICHARD, Goodbye Sam, Hello Samantha (Columbia DB 8685) EX 3.00
45 CLIFF RICHARD, I Ain't Got Time Any More (Columbia DB 8708) EX 3.00
45 CLIFF RICHARD, Sunny Honey Girl (Columbia DB 8747) EX 3.00
45 CLIFF RICHARD, Silvery Rain (Columbia DB 8774) EX 5.00
45 CLIFF RICHARD, Sing A Song Of Freedom (Columbia DB 8836) M 4.00
45 CLIFF RICHARD, Jesus (Columbia DB 8864) M 10.00
45 CLIFF RICHARD, Living In Harmony (Columbia DB 8917) EX 3.00
45 CLIFF RICHARD, A Brand New Song (Columbia DB 8957) EX 7.00
45 CLIFF RICHARD, Power To All Our Friends (EMI 2012) EX 3.00
45 CLIFF RICHARD, Take Me High (EMI 2088) M 4.00
45 CLIFF RICHARD, You Keep Me Hangin' On (EMI 2150) M 4.00
45 CLIFF RICHARD, Miss You Nights (EMI 2376) M 4.00
45 CLIFF RICHARD, Devil Woman (EMI 2458) EX 3.00
45 CLIFF RICHARD, I Can't Ask For Anymore Than You (EMI 2499) M 4.00
45 CLIFF RICHARD, Hey Mr Dream Maker (EMI 2559) M 4.00
45 CLIFF RICHARD, My Kinda Life (EMI 2584) M 4.00
45 CLIFF RICHARD, When Two Worlds Drift Apart (EMI 2633) EX 3.00
45 CLIFF RICHARD, We Don't Talk Anymore (PS, EMI 2975) M 3.00
45 CLIFF RICHARD, Hot Shot (PS, EMI 5003) EX 3.00
45 CLIFF RICHARD, Carrie (PS, EMI 5006) EX 3.00
45 CLIFF RICHARD, Dreamin' (PS, EMI 5095) M 2.00
45 CLIFF RICHARD, A Little In Love (PS, EMI 5123) M 2.00
45 CLIFF RICHARD, Wired For Sound (PS, EMI 5221) EX 2.00
45 CLIFF RICHARD, Daddy's Home (PS, EMI 5251) M 2.00
45 CLIFF RICHARD, The Only Way Out (PS, EMI 5318) M 2.00
45 CLIFF RICHARD, Where Do We Go From Here (PS, EMI 5341) M 2.00
45 CLIFF RICHARD, Little Town (PS, EMI 5348) M 2.00
45 CLIFF RICHARD, True Love Ways (PS, EMI 5385) EX 2.00
45 CLIFF RICHARD, Never Say Die (PS, EMI 5415) M 2.00
45 CLIFF RICHARD, Please Don't Fall In Love (PS, EMI 5437) EX 2.00
45 CLIFF RICHARD, Baby You're Dynamite (PS, EMI 5457) M 2.00
45 CLIFF RICHARD, "She's So Beautiful" (PS, EMI 5531) M 2.00
45 CLIFF RICHARD, My Pretty One (PS, EMI EM 4) EX 2.00
45 CLIFF RICHARD, Some People (PS, EMI EM 18) M 2.00
45 CLIFF RICHARD, Mistletoe & Wine (PS, EMI EMS 78) M 2.00
45 CLIFF RICHARD, I Just Don't Have The Heart (PS, EMI EM 101) EX 2.00
45 CLIFF RICHARD, Lean On You (PS, EMI EM 105) EX 2.00
45 CLIFF RICHARD, Silhouettes (PS, EMI EM 152) EX 2.00
45 CLIFF RICHARD, More To Life (PS, EMI EM 205) M 2.00
45 CLIFF RICHARD, I Still Believe In You (PS, EMI EM 255) M 3.00
45 CLIFF RICHARD, Human Work Of Art (PS, EMI EM 267) M 3.00
45 CLIFF RICHARD, Shooting From The Heart (PS, EMI RICH 1) EX 3.00
45 CLIFF RICHARD, Heart User (PS, EMI RICH 2) EX 2.00
45 CLIFF RICHARD, Living Doll (PS, w YOUNG ONES, WEA YZ 65) M 2.00
45 CLIFF RICHARD, We Should Be Together (PS, Xmas EP, EMI XMAS 91) M 3.00
45 CLIFF RICHARD, The Best Of Me (PS, 100th single, EMI EM 92) EX 2.00
45 CLIFF RICHARD, She Means Nothing To Me (PS, w PHIL EVERLY, Capitol CL 276) EX 4.00
45 CLIFF RICHARD, All I Ask Of You (PS, w SARAH BRIGHTMAN, Polydor POSP 802) M 3.00
45 CLIFF RICHARD, Little Town (Picture disc, EMI EMIP 5348) M 4.00
45 CLIFF RICHARD, Personal Message To You (Turquoise Flexi disc, Serenade) EX 5.00
45 LIONEL RICHIE, All Night Long (Motown TMG 1319) EX 4.00
45 LIONEL RICHIE, Love Will Conquer All (Motown LIO 2, Double Pack) M 4.00
45 RITCHIE & THE LOWDOWNERS, Have A Nice Day (Rosie Records RR006) EX 4.00
45 PAUL RICHEY, The Devil Inside (Pinnacle DEVIL 1) EX 4.00
45 JONATHAN RICHMAN, Roadrunner (Berkley BZZ1) M 4.00
45 JONATHAN RICHMAN, Egyptian Reggae (Berkley BZZ2) EX 4.00
45 JONATHAN RICHMAN, The Morning Of Our Lives (Berkley BZZ7) EX 3.00
45 ROBIN RICHMOND, The Velvet Glove (Pye 7N 15171) EX 4.00
45 RICKARD BROTHERS, Red Red Wine (Polydor 2068.767) EX 4.00
45 RICKY AND THE KWEEN TEENS, Skate-Out (PS, EMI 2654) EX 5.00
45 NELSON RIDDLE, "Port Au Prince" (PS, Capitol CL 14569, Demo) EX 4.00
45 JEANNIE C. RILEY, Harper Valley P.T.A. (Polydor 56748) EX 3.00
45 RIMSHOTS, Who's Got The Monster (All Platinum 6146.303) M 4.00
45 RIMSHOTS, 7-6-5-4-3-2-1 (Blow Your Whistle) (All Platinum 6146.304) M 4.00
45 RIO, Really Dancin' (Sonet SON 2141) M 4.00
45 MIGUEL RIOS, Song Of Joy (A&M AMS 790, Demo) EX 4.00
45 MINNIE RIPERTON, Seeing You This Way (Epic EPC 2660, Demo) EX 3.00
45 MINNIE RIPERTON, Loving You (Epic EPC 3121) M 3.00
45 MINNIE RIPERTON, Inside My Love (Epic EPC 3574) M 3.00
45 MINNIE RIPERTON, When It Comes Down To It (Epic EPC 3796, Demo) EX 3.00
45 RITCHIE FAMILY, The Best Disco In Town (Polydor 2058.777) M 3.00
45 RIVENDELL, That Old Feeling (DJM DJS 641) M 4.00
45 RIVENDELL, Whispering (DJM DJS 10686) M 4.00
45 RIVER DETECTIVES, Saturday Night Sunday Morning (PS, WEA YZ 419) M 7.00
45 RIVER DETECTIVES, Chains (PS, WEA YZ 383) M 7.00
45 RIVER DETECTIVES, You Don't Know (PS, WEA YZ 451) M 7.00
45 DANNY RIVERS, Can't you Hear My Heart (Decca F11294) VG 5.00
45 JOHNNY RIVERS, Blue Skies (Pye 7N 25118) VG 4.00
45 JOHNNY RIVERS, Sitting In Limbo (Atlantic K10544) M 4.00
45 RIVVITS, "Saturday Night At The Dance" (PS, Alien ALIX 001) M 5.00
45 HARGUS 'PIG' ROBBINS, Canadian Sunset (Elektra K12284) M 5.00
45 KATE ROBBINS & BEYOND, More Than In Love (RCA 69) M 4.00
45 MARTY ROBBINS, El Paso (Fontana H233)) EX 4.00
45 MARTY ROBBINS, Devil Woman (CBS AAG 114) EX 3.00
45 MARTY ROBBINS, Ruby Ann (CBS AAG 128) EX 4.00
45 MARTY ROBBINS, Teenager's Dad (CBS AAG 141) EX 4.00
45 AUSTIN ROBERTS, Rocky (Private Stock PVT 33) EX 4.00
45 MALCOLM ROBERTS, Time Alone Will Tell (RCA 1578) EX 4.00
45 MALCOLM ROBERTS, May I have The Next Dream With You (Major Minor MM 581) M 2.00
45 MALCOLM ROBERTS, Eva Magdalena (Major Minor MM 637) M 4.00
45 MALCOLM ROBERTS, Manitoba (United Artists UP 36216, Demo) M 4.00
45 B. A. ROBERTSON, Knocked It Off (PS, Asylum K12396) EX 3.00
45 B. A. ROBERTSON, Koolin' The Kaftan (PS, Asylum K12427) EX 5.00
45 B. A. ROBERTSON, To Be Or Not To Be (PS, Asylum K12449) EX 3.00
45 B. A. ROBERTSON, Bang Bang (PS, Asylum K13152) M 4.00
45 B. A. ROBERTSON, Now And Then (PS, AfterHours AFT 10) EX 3.00
45 B. A. ROBERTSON & MAGGIE BELL, Hold Me (PS, Swansong BAM1) M 5.00
45 DON ROBERTSON, The Happy Whistler (Capitol CL 14575) G 4.00
45 PAUL ROBESON, Shenandoah (HMV 7P 368) M 4.00
45 HARRY ROBINSON'S XV, Heavy Date (Decca 45F 11319) VG 4.00
45 TOM ROBINSON BAND, 2-4-6-8 Highway (PS, EMI 2715) EX 4.00

45 TOM ROBINSON BAND, TRB Rising Free (PS, EMI 2741, EP) EX 4.00
45 TOM ROBINSON BAND, TRB Up Against The Wall (PS, EMI 2787) EX 4.00
45 TOM ROBINSON BAND, Now Martin's Gone (Panic Records STATIC 2, Flexi) EX 5.00
45 TOM ROBINSON BAND, "War Baby" (PS, Panic Records NIC 2) M 4.00
45 TOM ROBINSON BAND, Prison (PS, Castaway ZB 40019) M 4.00
45 ROBSON & JEROME, What Becomes Of The Brokenhearted (PS, RCA LC 0318) EX 3.00
45 ROCK-A-TEENS, Woo-Hoo (Columbia DB 4361) VG 8.00
45 ROCK FOLLIES, Sugar Mountain (Island WIP 6310) M 4.00
45 ROCKIN' BERRIES, He's In Town (Piccadilly 7N 35203) M 3.00
45 ROCKIN' BERRIES, I Didn't Mean To Hurt You Piccadilly 7N 35197) G 3.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

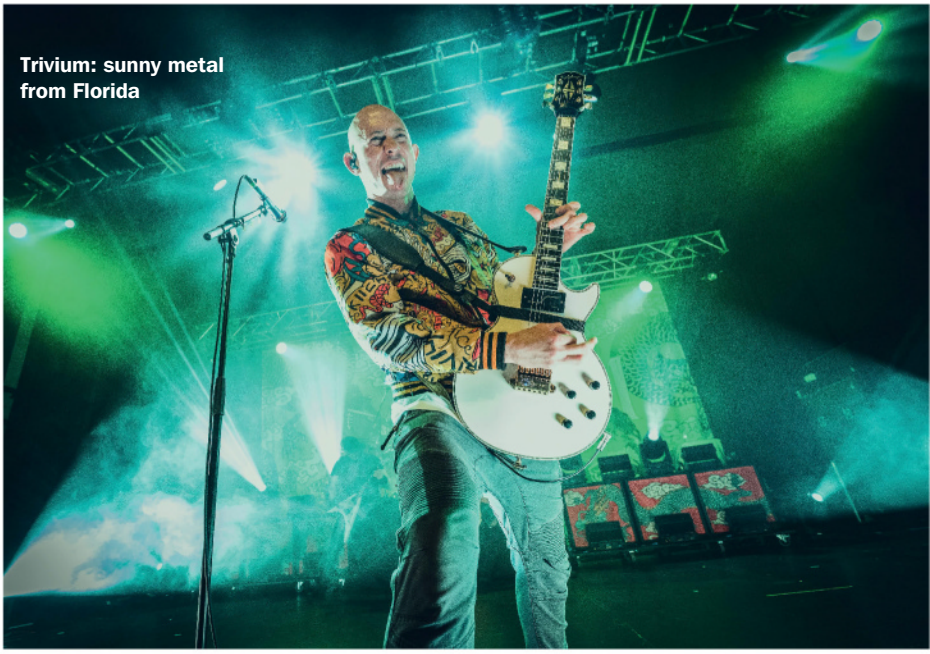
CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

Lives


Trivium: sunny metal from Florida

Trivium
Birmingham O_2 Academy
13/1/23
Trivium stormed into Rain and Like Light To The Flies, Corey Beaulieu displaying his guitar prowess, before blasting through ferocious thrash hit, The Sin And The Sentence, frontman Matt Heafy showcasing guttural growls, screams and clean vocals. Dizzying rhythms, kick-drum slapping, twin guitar leads and thunderous bass fired up the crowd, Heafy and co delivering rager, A Crisis Of Revelation, and menacing To The Rats, as fans bounced, crowd-surfed and fist-pumped, before screaming along to the soaring Shogun. Trivium ended the night's thrash antics with an encore of the crushing In Waves and monstrous hit, Pull Harder On The Strings Of Your Martyr, their explosive energy shaking the Academy to its core. *Emily MacNevin*

Rod Stewart
Leeds First Direct Arena
13/12/22
Flanked by six blonde female musicians, Rod warmed up with Addicted To Love, before hit after hit of his own. With stories between the songs, he delighted fans, an acoustic section featuring First Cut Is The Deepest, I Don't Want To Talk About It, You're In My Heart and Have I Told You Lately That I Love You? He still peacocks, too, several costume changes including a jacket with colours of the Ukraine flag, as he sang Every Beat Of My Heart with Volodymyr Zelenskyy's image displayed behind him. Rod then performed the fabulous I Would Rather Go Blind, dedicated to Christine McVie. "I've still got it," he joked. And he has, closing with a grand, singalong Sailing. *Mark English*

The Cure
Birmingham Utilita Arena
7/12/22
The Twilight Sad's synth-heavy post-punk, with furious bass, pummelling drums and circling guitar riffs, supercharged the crowd. Black-clad Robert Smith and his goth comrades followed with dramatic new track, Alone, melancholic single, Pictures Of You, the romantic Lovesong, and new, operatic number, And Nothing Is Forever. Bassist Simon Gallup leapt alongside echo-laced lead guitarist, Reeves Gabrels. Smith belted out Burn, his watery guitar tone perfect, before powering through swaying crowd-pleaser, From The Edge Of The Deep Green Sea. Airy new track, Endsong, was followed by the piano-led encore of I Could Never Say Goodbye, then singalong anthems, Lullaby, Friday I'm In Love, the wistful Just Like Heaven, and pure pop of Boys Don't Cry. *Emily MacNevin*

Billy Nomates
Bristol Trinity Centre
1/12/22
Billy Nomates (Tor Maries) took to the stage in her city of residence for an energetic performance that warmed the old church with favourites, No and Petrol Fumes. A few new tunes followed, as well as Spite and Balance Is Gone, all beautifully-crafted pop-punk with vitriolic undertones. The intense spectacle offered was enhanced by continuous strobe lighting, while Maries' stage presence was something to behold. Sans encore, she ended perfectly with the intro for Call In Sick. I wonder how many did? *Ian Templeton*

The Icicle Works
London Islington O_2 Academy
19/11/22
Ian McNabb brought The Icicle Works out on a short tour celebrating the 35th anniversary of *If You Want To Defeat Your Enemy*. Mixing songs from it with tracks from each of their studio albums, they sounded great and rocked out on the solos. The audience sang along throughout the two-hour set and, towards the end, McNabb announced that it was time for the "public service bit," a couple from the audience taking to the stage for a marriage proposal and acceptance. Celebrations all round! *Peter Waymont*

John Otway
Sutton Sound Lounge
8/11/22
Otway once more celebrated his supposed career failure, fans joining in on the joke and helping out on songs. Starting with 1977 hit, Really Free, and its equally famous B-side, Beware Of The Flowers, he crashed through ageless, crazed favourites – not least the electro, body-slapping Body Talk and head-hurting Headbutts – often with the po-faced assistance of roadie, Deadly. Otway's gift as a songsmith, long overshadowed by his wild-eyed antics, shone through, whether on early gem, Josephine, or the more recent Poetry & Jazz. Even louder material – Cheryl's Going Home and the recent Real Tears From Both Eyes – brought a tear to the eye. Priceless. *Nick Dalton*

The Third Sound
Hull New Adelphi Club
11/12/22
Berlin-based post-punk psych outfit, The Third Sound, led by Icelandic guitarist, Hákon Aðalsteinsson (The Brian Jonestown Massacre), weaved hypnotic soundscapes for a small, appreciative audience. Despite little interaction, the band preferred to let their music do the talking, by turns Syd Barrett crossed with early Echo & The Bunnymen, or Julian Cope with a hint of The Damned at their most prog, all mesmerising. Grooves aplenty and fine musicianship, including bowed bass and a vintage German drawbar organ... It was akin to the soundtrack to a 60s Italian art movie. Happening! *Mark English*

Billy Bragg
Birmingham Resorts World Arena
8/12/22
At the former NEC, Bragg warmed up Paul Heaton's audience with nine songs in 40 minutes, interjecting banter and discussion as he traversed his almost 40-year catalogue, updating many lyrics to catch out those singing along. As always, he didn't shy away from 'issues' like gender politics, but there were classics in Greeting To The New Brunette, Sexuality and Levi Stubbs' Tears, interspersed with tracks from 2021's *The Million Things That Never Happened*. For the most part, he was accompanied by CJ Hillman and, for the magnificent finale, Waiting For The Great Leap Forwards, his son, Jack Valero. *Ian Templeton*

Bryan Adams
London Greenwich O_2
14/12/22
Adams remains in complete control of his stellar career, the set-list reassuringly reminding everyone of his longevity as a chart-topper. He kicked off his 29-song rendering with the new Kick Ass, before fans sang along to hits, Summer Of 69, The Only Thing That Looks Good On Me Is You and Run To You, plus power-ballads, Everything I Do I Do It For You and Heaven. Adams' easy-going, charismatic personality transformed the huge arena into an intimate gig, taking requests for the likes of Take Me Back. The feel-good vibe included a car powered by drones floating round the arena, though a cover of Frankie Valli's Can't Take My Eyes Off You felt out of place. Nevertheless, the Canadian rocker proved that there's plenty of mileage left in the tank. *Paul Davies*

XSLF
Northampton Lab
3/11/22
After being unceremoniously ejected from Stiff Little Fingers, guitarist Henry Cluney formed XSLF in 2013. As guitarist, backing/sometime lead vocalist and songwriting contributor to their initial, best studio albums, he paid homage to SLF. That said, XSLF are very much a going concern, perfectly walking the line between past and future with great gusto. From the opening Suspect Device to the closing wall of feedback, Tin Soldiers, the trio delivered sounds that made the ground shake and walls ululate. In between the mayhem, we got the one-two punch of Here We Are Nowhere and Gotta Gettaway, plus a cover of Bob Marley's Johnny Was, which they made their own. A tight set covering all bases. *Peter Dennis*

Paul Heaton
Birmingham Resorts World Arena
8/12/22
Paul Heaton and co promoted *N.K-Pop* with good humour, band members roundly booed for their World Cup sweepstake teams! Musically, we were treated to tracks spanning Heaton's career, from The Housemartins (Happy Hour, Me And The Farmer) and The Beautiful South (One Last Love Song, Rotterdam [Or Anywhere], Prettiest Eyes), to more recent material (Too Much For One [Not Enough For Two], My Mother's Womb). Less lauded selections included Song For Whoever, drummer Pete Marshall brilliantly completing the duet originally sung by Dave Hemmingway. Jacqui Abbott's absence due to illness was a big miss, but, based on the singalong encores, Perfect 10, You Keep It All In and Caravan Of Love, the 10,000-plus punters enjoyed themselves. *Ian Templeton*

Cowboy Junkies
Coventry Warwick Arts Centre
24/11/22
Sans support, Cowboy Junkies did two sets, the first starting with David Bowie's Five Years, setting the tone, as The Velvet Underground's Sweet Jane popped out of the bag. Lou Reed touted the Cowboys' version as his favourite, and it was easy to hear why. The second set

Credit: (Trivium) Sabrina Ramdayal

saw the Junkies on more familiar ground, opening with a warm, luxurious Sing Me A Song. An acoustic interlude changed pace before returning to rock action with a sublime The Slide and full-bodied Misguided Angel. An encore that pushed things close to curfew saw them ride off into the sunset, entertainment complete. *Peter Dennis*

Skid Row
London Kentish Town O_2 Forum
24/10/22
The legacy of Sebastian Bach looms large, but 25-plus years after going their separate ways, the remaining originals have been rejuvenated with new vocalist Erik Grönwall, who has the chops *and* swagger. Hard-hitting anthems from their first two classic albums exploded into life with a war chest of rocking numbers, though they opened with new track, The Gang's All Here. Their triumphant return included 18 & Life and chest-beater, Youth Gone Wild, all captured on film for future DVD. The bill also featured a butt-kicking The Treatment, enjoyable Enuff Z'Nuff (with two The Beatles covers), and crowd-pleasing newcomers, Collateral. Like the late 80s all over again. *Mark Taylor*

Martin Carthy
Margate Rosslyn Court
8/12/22
Hearing highlights of Martin Carthy's long, distinguished career at this atmospheric venue was memorable. His knowledge and command of his craft shone on compelling selections such as Her Servant Man, Willie's Lady and Lovely Joan, where he brilliantly drew out the dark, mysterious heart of the songs. This haunting quality was present in a superb, unsettling Scarborough Fair. A fine narrator, Carthy's quiet authority was captivating, including descriptions of the songs' provenances, such as The Whale Catchers, and a fabulous John Barleycorn. The interval Q&A was equally fascinating, covering everything from Bob Dylan to guitar tunings and, yes, Beastie Boys. Another excellent night at Court. *Steve Burniston*

Tygers Of Pan Tang
London Camden Black Heart
13/11/22
A hot'n'sweaty soldout gig saw sole co-founder, Robb Weir, beside vocalist of two decades' service, Jack Meille, and long-serving drummer Craig Ellis, a strong foundation for newer members, guitarist Francesco Marras and bassist Huw Holding. His heavy intro to a storming Fireclown set the template for an evening of Tygers classics, plus a healthy offering of more recent, decent material, such as the fire and zeal of Keeping Me Alive and Destiny. Happy teen NWOBHM years came rolling back thanks to the rifferama of Slave To Freedom, Do It Good and roaring Hellbound. An evening as fearsome as a Bengal tiger. *Mark Taylor*

Mediaeval Baebes
London Hampstead Heath Street Baptist Church
21/12/22
A winter solstice celebration of entrancing mediaeval music in outstanding acoustics was testament to the everlasting charm of the Baebes. Across the evening's two sets, they seductively interpreted a passion-play of madrigals and renaissance music, augmented by yuletide carols and winter hymns, such as Carol Of Bells, Personent Hodie, Noel Nouvelet and Deck The Halls (from *MydWynter*), choreographed with pagan-inspired headdresses and flowing costumes. A magical ambience of candlelight and soft lighting backed the a cappella quartet of percussion, cello, pipes and whistles, plus assorted acoustic string instruments that wove a tapestry of sound. Co-founder Katharine Blake blew a variety of flutes and sang historical songs in various languages backed by her remarkable ensemble of co-singers. Carefully curated and presented, music of this calibre never ages. *Paul Davies*

Quireboys
London Islington O_2 Academy
15/12/22
With two line-ups of Quireboys treading the boards, sacked frontman Spike Gray returned with *his* boys, reuniting the core line-up of the *A Bit Of What You Fancy* debut, along with guitarists Chris McCormack and Chris Heilmann. Making a grand entrance with a bagpiper in the crowd, Spike got the party started alongside bassist Nigel Mogg, Chris Johnstone on keys and drummer Rudy Richman. Songwriting buddy, Guy Bailey, tottered on for a hug and to watch Spike high-kick his mic stand on Misled, before the singalong There She Goes Again and disjointed Hey You. Angie Bruyere guested on a ramshackle Ode To You and the dark ballad, Take No Revenge, matching Spike's raspy voice. Despite the chaotic, under-rehearsed feel, the gig's party anthems, like the violin-strung Sweet Mary Ann, 7 O'Clock and Sex Party, matched new fireplace warmer, Merry Christmas And A Happy New Year. Whatever it holds, there's only one voice of Quireboys. *Mark Taylor*

Quireboys: singing to the converted

British Lion
Carlisle Brickyard
10/1/23
After solid sets from Airforce (featuring early Iron Maiden drummer, Doug Sampson) and Voodoo Six, the intimate venue welcomed the thunderous bass roar of Steve Harris. After 2020's tremendous *The Burning*, there was a wealth of great material to draw on. Vocalist Richard Taylor prowled and thrusted throughout, leading emotional renditions of The Burning and Spitfire. Split evenly between both albums, the setlist included Judas and Us Against The World, sounding more vibrant than the 2012 debut. The famous Harris axe pose drew the greatest cheers of all, converts to British Lion as plentiful as the Maiden T-shirts in attendance. *Paul Stenning*

Sleep Token
Birmingham O_2 Academy
17/1/23
Sleep Token's cult-like presence – draped black cloaks, masked faces, black body paint – wrought a ritualistic air, esoteric frontman, Vessel, delivering the first delicate croons of the new Chokehold and heavy cut, Hypnosis, with its hefty guitar breakdowns. Slow-burning synths on Like That took things in a disco direction, Vessel gleefully dancing before the graceful, keyboard-led ballad, Atlantic, which broke into a powerful rock groove. Vessel's emotive, haunting vocals and staggering range marked out the likes of Alkaline and the dreamy pop-rock of The Love You Want, while tasty guitar solos, blistering drums and throbbing bass featured on The Night Does Not Belong To God and menacing The Offering. A blissfully dark set and quasi-religious experience. *Emily MacNevin*

Held By Trees
Manchester Band On The Wall
20/1/23
Bournemouth's David Joseph waited decades for his breakthrough album and, with his new aggregation, it's finally happened. Held By Trees' *Solace* debut was a surprise hit last year, and it's not just in the studio that the band deliver. Dazzling guitar runs and daring improvisation gripped the crowd, and third number, Tree Of Life, was a spectacular *tour de force*. The dazzlingly improvised Wave Upon Wave missed album guest, Eric Bibb, but the reimagined Grow Dark, from David's Bosh (out on EP later this year), proved that new post-rock/prog heroes have arrived. *Tony Cummings*

Lucinda Williams
London Barbican
21/1/23
Still suffering from the effects of her recent stroke, Williams delivered a bravura performance, passionately holding her ardent audience under her charismatic spell. Her impressive vocals remain individualistic and strong, as she gave voice to wise, tender words across a fine, career-spanning setlist. She was guilefully assisted by The Buick 6, who had her back from down-in-the-groove opener, Can't Let Go, to raucous closer, Rockin' In The Free World. Between, standout tunes were stylishly executed and brought affirmatively to life by the beauty of her stagecraft. Thanks to beguiling original material, the audience rewarded an overcome Williams with a protracted standing ovation. *Paul Davies*

Dropkick Murphys
22/1/23
Birmingham O_2 Academy
A tin whistle saw Dropkick Murphys enter with The Lonesome Boatman, other rousing anthems, The Boys Are Back, Turn Up That Dial and Johnny, I Hardly Knew Ya, following. Singer Ken Casey threw himself over the barriers to connect with fans, and the Bostonians whipped up a storm with chugging guitars, hard kick-drumming and solid bass, multi-instrumentalist Jeff DaRosa adding harmonica and strings. Rowdy fans belted out Good As Gold, the hit, The State Of Massachusetts, and poppier rock cut, Kiss Me, I'm Shitfaced. Old favourites, I'm Shipping Up To Boston, Boys On The Docks and The Dirty Glass, crowned a raucous performance of foot-stomping, folk-infused punk. *Emily MacNevin*

Credit: (Quireboys) Eric Duvet

Gig Guide

Tori Amos March (25) Edinburgh Queen's Hall (27) Belfast Ulster Hall (31) Liverpool Philharmonic Hall **April** (1) Cambridge Corn Exchange (3) London Royal Albert Hall

Badly Drawn Boy March (20) Norwich Epic Studios (21) Birmingham Glee Club (23) Nottingham Metronome (24) Birkenhead Future Yard (25) Kendal Brewery Arts Centre (27) Sunderland Fire Station (30) Manchester Stoller Hall **April** (1) Leeds City Varieties (2) Bath Komedia (4) London Alexandra Palace

Ex-Mansun's **Paul Draper March** (15) Manchester Gorilla (16) Leeds Brudenell (17) Glasgow King Tut's (18) Liverpool Camp & Furnace (22) Nottingham Rescue Rooms (23) Guilford Boiler Room (24) London Islington O_2 Academy (25) Bristol Thekla

The Dream Syndicate March (6) Oxted Barn Theatre (7) Bristol Fleece (8) Liverpool District (9) Leeds Brudenell (10-11) Glasgow Hug & Pint (12) Newcastle Cluny 2 (14) Manchester Band On The Wall (15) London King's Cross Lexington (16) London Hoxton Colours

Dreadzone March (24) Bournemouth Old Fire Station (25) Tunbridge Wells Forum **April** (21) Frome Cheese & Grain (27) Liverpool District (28) Glasgow Stereo **May** (4) Cardiff Tramshed (5) York Crescent (6) Chester Live Rooms

The Drifters March (24) Yeovil Octagon (31) Epsom Playhouse **April** (1) Hoddesdon Spotlight (2) High Wycombe Swan (7) Ellesmere Port Civic Hall (8) Blackburn Empire (14) Loughborough Town Hall (15) Shrewsbury Theatre Severn

The Go! Team March (3) Cambridge Junction (4) Southampton Engine Rooms (5) Margate Dreamland (9) Reading Sub 89 (10) Birmingham Mill (11) Newcastle Boiler Shop (12) Bristol Fleece (16) Nottingham Rescue Rooms (17) Sheffield Leadmill (18) Edinburgh Liquid Rooms (19) Glasgow SWG3 (25) Manchester Gorilla (26) Leeds Brudenell (31) London King's Cross Lafayette **April** (1) Brighton Chalk

10cc's **Graham Gouldman March** (6) Bury St Edmunds Apex (8) Glasgow St Luke's (9) Buxton Pavilion Arts Centre (10) Holmfirth Civic Hall (12) Stamford Corn Exchange (13) Lytham St Anne's Lowther Pavilion (14) Southport Atkinson (20) Lincoln Drill Hall (22) Shrewsbury Theatre Severn (23) Salford Lowry

The Hold Steady March (11-12) London Camden Electric Ballroom (12) London Hoxton Colours

Levellers February (27) Cheltenham Town Hall (28) Dorking Halls **March** (1) Bath Forum (2) Shrewsbury Theatre Severn (3) Liverpool Philharmonic Hall (4) Birmingham Symphony Hall (6) Cambridge Corn Exchange (7) Northampton Derngate (8) Reading Hexagon (9) London Hackney Empire (10) Poole Lighthouse (11) Truro Hall For Cornwall (13) Barnstaple Queen's Theatre (14) Yeovil Westlands (15) Harrogate Royal Hall (16) Hull City Hall (17) Newcastle Tyne Theatre (18) Buxton Opera House

Lizzo March (8) Glasgow OVO Hydro Arena (9) Birmingham Utilita Arena (11) Manchester AO Arena (15-16) London Greenwich O_2

Van Morrison March (13-15) Wavendon Stables **April** (6-7) Belfast Whitla Hall

Billy Ocean March (17) Stoke Regent (18) Torquay Princess Theatre (20) Oxford New Theatre (22) Leicester De Montfort Hall (24) Ipswich Regent (25) Brighton Centre (27) Cardiff St David's Hall (29) Bath Forum (31) Harrogate Convention Centre **April** (1) Liverpool Philharmonic Hall (12) Southend Cliffs Pavilion (14) Bournemouth BIC (15) Swansea Arena (17) London Palladium (19) Nottingham RCH (21) Manchester Bridgewater Hall (22) Newcastle City Hall (24) Birmingham Symphony Hall (26) Sheffield City Hall (28) Glasgow Armadillo (29) Blackpool Opera House

Orbital March (28) Glasgow SW3 (29) Newcastle NX (30) Manchester Albert Hall (31) Bristol O_2 Academy **April** (1) London Brixton O_2 Academy (5) Leeds O_2 Academy (6) Cambridge Corn Exchange (7) Nottingham Rock City (8) Brighton Centre

Henry Rollins March (24) Bexhill De La Warr Pavilion (25) Liverpool Guild Of Students (28) Belfast Limelight (29) Glasgow Pavilion (30) Whitley Bay Playhouse (31) Buxton Opera House **April** (1) Birmingham Town Hall (2) Nottingham Albert Hall (3) Cardiff Tramshed (4) Bath Komedia (5) London Palladium (6) Manchester Bridgewater Hall (7) Cambridge Corn Exchange

Angie Stone March (15) London Greenwich IndigoO_2 (16) Bexhill De La Warr Pavilion (17) London Camden Koko

Stiff Little Fingers March (9) Bristol O_2 Academy (10) Cardiff Tramshed (11) Birmingham O_2 Academy (14) Cambridge Junction (16) Glasgow Barrowland (20) Nottingham Rock City (21) Norwich Epic Studios (23) Leeds O_2 Academy (24) Manchester Academy (25) London Camden Roundhouse

Snoop Dogg March (14) Belfast SSE Arena (15) Manchester AO Arena (16) Glasgow OVO Hydro (21) London Greenwich O_2 (27) Leeds First Direct Arena (28) Birmingham Resorts World Arena

Suede March (25) Bexhill De La Warr Pavilion **December** (15-16) London Brixton O_2 Academy

Now Booking

Alabama 3 July (26) Buckley Tivoli (30) York Crescent

Blink-182 October (11) London Greenwich O_2 (14) Birmingham Utilita Arena (15) Manchester AO Arena

Echo & The Bunnymen September (12) Nottingham RCH (14) Edinburgh Usher Hall (16) Liverpool M&S Bank Arena (18) London Royal Albert Hall

The Killers August (26-27) *Reading & Leeds Festivals* (29) Edinburgh Royal Highland Centre **September** (1) Belfast Boucher Road Playing Fields (3) Stradbally *Electric Picnic Festival*

Toyah & Robert Fripp May (26-27) Worcester Huntingdon Hall **September** (30) Wimborne Tivoli **October** (1) Cheltenham Town Hall (7) Harrogate Royal Hall (8) Whitley Bay Playhouse (9) Salford Lowry (14) Worthing Assembly Hall (16) Liverpool Philharmonic Hall (19) Bury St Edmunds Apex (20) Basingstoke Anvil (21) London Shepherd's Bush O_2 Empire (25) Buxton Opera House (26) Shrewsbury Theatre Severn (28) Swansea Grand (29) Birmingham Town Hall

E of EELS: child bootlegger

TOUR DU JOUR

Spotlighting an upcoming road trip
This month: E from EELS

How have you prepared for the tour?
I keep a list since the last time we toured of songs that I'd like to do, adding to it as they occur to me.
Do you have any pre-/post-show routines?
We have a couple of songs that we regularly crank out to get pumped up. Two of our long-time, sure-fire tunes are Prince's Gett Off and the *Laverne & Shirley* theme, which is very uplifting.
Will you be playing any songs that you rarely perform?
A few we've either never done, or haven't done in a long time.
Will the set-list change much?
We work hard to build a show that has momentum and emotional peaks and valleys, like a story running through the evening. Once we find a good order, we stick fairly close to it, though we have slots that change from night to night, so that some songs are only played on some nights.
Are you looking forward to any particular venues?
London Roundhouse, because we've never played it, and we always enjoy Nottingham Rock City.
Will you check out your supports?
Yes, I'm looking forward to them.
Will you be recording any shows?
We pretty much record every one.
Will you have any unusual items for sale?
Two new vinyl-only LPs, *LIVE AT LARGO (2019)* and *GENTLE SOULS: 2021 KCRW SESSION*.
Do you collect bootlegs?
I did as a kid. I loved hearing stuff that you couldn't normally hear, though the quality was usually terrible.
Do you have a standout road story?
It's hard to top the time that Pete Townshend raised his hand to ask a question from the audience, then joined me onstage at St James' Church, London.

EELS plays in March at (26) Nottingham Rock City (27) London Camden Roundhouse (28) Bath Forum (30) Belfast Telegraph Building April (2) Glasgow Barrowland (3) Manchester Albert Hall (4) Southampton O_2 Guildhall.

TOUR NEWS

London: **James Taylor Quartet**, Cadogan Hall, 17 March. ■ **Morrissey**, Hammersmith Eventim Apollo, 19 March. ■ **Róisín Murphy**, 11 May, **The Vamps**, 26 May, **Gilberto Gil**, 11 October, Royal Albert Hall. ■ **Madonna**, Greenwich O_2, 14-15,17-18 October, 5-6 December. ■ **Nickel Creek**, Barbican, 1 September. ■ **Delta Goodrem**, 30 April, **Louise**, 1 June, Shepherd's Bush O_2 Empire. ■ **Shakatak**, Soho PizzaExpress, 3-8 July. ■ **Peter Andre**'s orchestral *Symphonic Jackson* tribute to **Michael Jackson**, Palladium 13 May. ■ Ex-Yes' **Jon Anderson**, Shepherd's Bush O_2 Empire, 22 July. ■ **Jason Donovan**, Greenwich IndigoO_2, 27 April. *Also:* **Siouxsie**, *Latitude Festival*, Henham Park, 20-23 July. ■ **The Courteeners**, Manchester Heaton Park, 9 June. ■ **Royal Blood**, Brighton Beach, 29 July.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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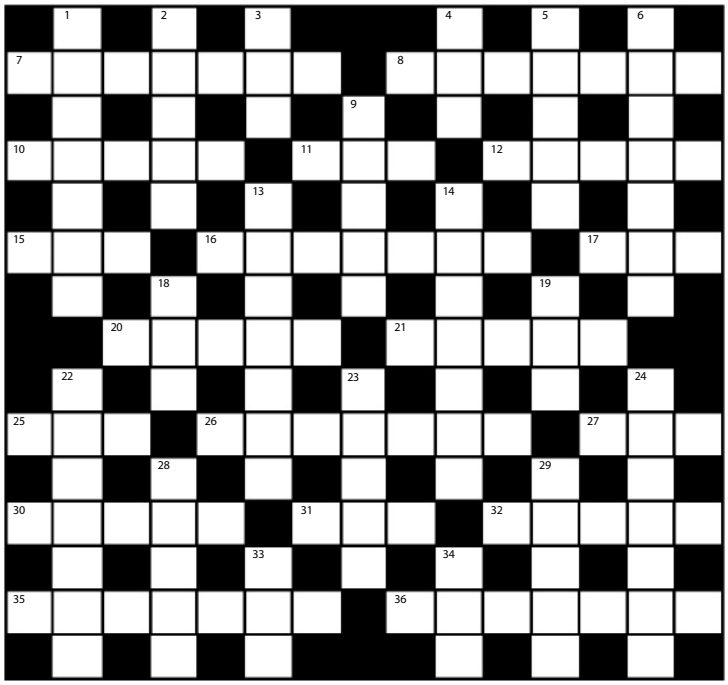
Crossword & Competitions

ACROSS

7) _ Dixie (7)
8) 1970 LP "Crimson Muck" (3,4)
10) Raspberry _ (5)
11) *Songs In The _ Of Life* (3)
12) Kim Wilde 1988 LP (5)
15) _ Boy Three (3)
16) Metalcore band (7)
17) *Crossing The Red _ With…* (3)
20) Night _ (5)
21) Tricky LP, *False* _ (5)
25) Hue & _ (3)
26) Richard Hawley LP, *Hollow* _ (7)
27) _ Barry (3)
30) Fight The _ (5)
31) _ Was (3)
32) Royal _ (5)
35) You _ Me (7)
36) Yes 1974 LP (7)

DOWN

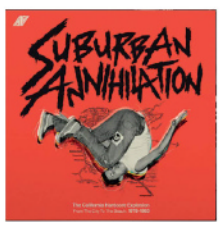
1) Motels 1980 LP (7)
2) David _ (5)
3) _ Of Roses (3)
4) _ My Friend (3)
5) Net, Books, Education (5)
6) White Zombie LP, Soul-_ (7)
9) Ramones _ Home (5)
13) Beth Orton's _ Park (7)
14) Rank & File debut LP (7)
18) *Quid _ Quo* (3)
19) _ Or Nothing (3)
22) Pavement LP, _ Rain… (7)
23) Hammersmith _ (5)
24) _ *To Your Memory* (7)
28) 80s glam metal band (5)
29) Edwin Starr 1978 LP (5)
33) *Fire &* _ (3)
34) London, Simply, Alert (3)



A LIFE IN MOD

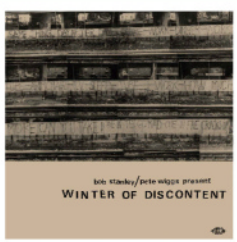
Clean Living Under Difficult Circumstances: A Life in Mod is the ultimate memoir about 70s and 80s mod youth culture from ace 'face', Eddie Piller. The book takes us into a world of scooters, clothes, and music via decaying seaside towns, East End backstreet boozers and sweaty teenage gigs. We find Eddie meeting the Small Faces as a toddler, experiencing the 1979 mod revival, the purist 80s mod scene, and eventually setting up the Acid Jazz Records label. This riveting book goes on sale 6 April and has a foreword by Paul Weller. To be in with a chance of winning one of two hardback copies (courtesy of Octopus Books), please tell us the name of the actor Eddie collaborated with compiling the …*On The Corner* series.

SUBURBAN ANNIHILATIONS



This superb 2xLP compilation from the Futurismo label documents the California punk scene of 1978-1983. It has a track listing co-curated by Henry Rollins along with an array of images provided by photographer Edward Colver; 25 tracks including contributions from TSOL, Circle Jerks, Adolescents, Social Distortion, Middle Class, Dead Kennedys, The Germs, Agent Orange, Flipper, Channel 3, Redd Kross, The Weirdos… It will look great on your shelf next to classic compilations like *Posh Hits Vol.1* and *Rodney On The ROQ*. To be in with a chance of winning one of two vinyl copies, please tell us what title the Adolescents debut LP is colloquially referred to as: a) The White Album, b) The Black Album, c) The Blue Album?

WINTER OF DISCONTENT

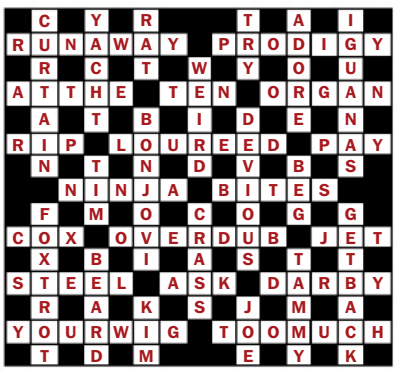


Winter Of Discontent is the latest release in Ace Records' wonderful series of compilations from *RC*'s Bob Stanley and his Saint Etienne colleague, Pete Wiggs. Travelling back to the tail end of the 70s the duo guide us through grim times via 24 tracks from the UK DIY scene courtesy the likes of Scritti Politti, TV Personalities, The Fall, TV Personalities, Zounds, The Raincoats and many more… To be in with a chance of winning one of two vinyl copies, please tell us which band released a highly collectable DIY rarity in this era: a) Strawberry Yoghurts, b) Thin Yoghurts, c) Plant-Based Yoghurts.

GENESIS AT BBC

BBC Broadcasts is an extensive collection of broadcast material from one of Britain's most internationally renowned bands. Released in March via Universal as a 3LP and 5CD set, these collections represent the cream of the group's work recorded by the BBC between 1970 and 1998, and include contributions from all three of the group's vocalists, Peter Gabriel, Phil Collins, and Ray Wilson. It's all curated by founder member Tony Banks and the group's long-time engineer and producer, Nick Davis. To be in with a chance of winning, please complete and submit this month's crossword.

FEBRUARY Solution



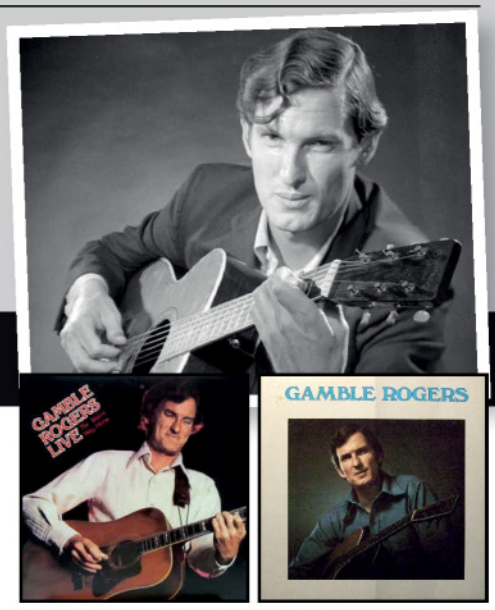
JANUARY WINNERS

Yardbirds: Mark Jones, Cliff Walker, Neil Slater, C. Edwards, Peter Trout
Fucked Up: Michelle Easlea, Andy Edmunds
Alan Parsons Project: Stephen Ellis
Suzi Quatro: Michael Eden, Andrew McIver, Elizabeth Lynch

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 26 March unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, bands, and labels meriting more attention



This month: Gamble Rogers

Even for an artist with songs as great as The Great Maitland Turkey Farm Massacre of 1953 and Habersham County Mephistopheles, mainstream success is, of course, never guaranteed. Yet Gamble Rogers was one of a kind, with a tremendous legacy.

Born in Winter Park, Florida in 1937, James Gamble Rogers IV would become known as Florida's Troubadour, though his home state has been the only area to truly acknowledge this fingerpicker's brilliance. Rogers was, however, recognised almost everywhere he went, with one journalist going so far as to claim him to be "worthy of inclusion in the Smithsonian."

When Gamble was 10 and home from school feeling ill, his mother visited the local record shop. The proprietor told Mrs Rogers that her son would really enjoy Merle Travis' *Folk Songs Of The Hills,* and so the purchase was made. Gamble's father was impressed, commenting that "those boys can really play", not realising that Travis was doing all the work himself. Once Gamble realised how Travis created the sounds, he wanted to do the same.

Homegrown folk and bluegrass influences such as Paul Craft and Dale Crider were prominent in the development of Rogers' style, though the unique addition to his presentation technique came from listening to his radio in bed under the covers at night. When he couldn't sleep, Gamble would hear the late-night preachers whose effervescent style made a distinct impression.

After a bad fall, which caused back problems later to be diagnosed as spinal arthritis, Gamble developed a love of reading. Despite promising academic signs, he left university without a degree and so turned to architecture, the Rogers family business. His grandfather, father and first cousin were all prominent architects and young Jimmy was always being told to "get a real job".

Despite, by the 60s, developing a skilful finger-picking style all his own, Gamble had little success in six years as a solo performer. During a trip to Massachusetts for a job interview a friend suggested he audition in New York City for The Serendipity Singers, who had reached the Top 10 with Don't Let the Rain Come Down (Crooked Little Man) in 1965. The folk outfit immediately recognised that Gamble's delivery would be just dandy to introduce their performances, which included one on *The Ed Sullivan Show*.

After two years of confidence-building, he left to once again go solo, this time starting in Miami and playing all the way up to the far north of the Sunshine State. Gamble began to tell stories which often would take over the music when crowds were a little rowdy; and he could often play six hours over three sets per night. His stature and ability to project in an evangelistic style made people listen, and then they invariably laughed. He told tales of women "with sporting morality" as well as innumerable rambling monologues which demanded attention, featuring several punchlines throughout the frantic yet perfectly enunciated delivery. He told tales "where all the women are strong, all the men are good looking, and all the children are above average", and spoke of hitherto unimagined realms such as the Terminal Tavern, a scurrilous dive "where the good ol' girls put their earrings on with staple guns and the good ol' boys know it's always easier to get forgiveness than it is to get permission".

He said, "Experience is what you get when you didn't get what you really wanted"

He created (or perhaps renamed) characters, most notably Downwind Dave and Sheriff Hutto Proudfoot. Having socialised with all kinds of folk, Gamble recorded their antics and mannerisms for posterity. At one point he drove Florida's back roads in a fastback Mustang with a then-unknown Jimmy Buffett, who would later dedicate *Fruitcakes* to him. Proudly bolstering the ranks of a host of renowned Floridian musicians such as Paul Champion and Will McLean, Rogers was a perennial headliner at The Florida Folk Festival throughout the 70s. He liked to travel the States, too, taking in everything from bars with two patrons to the Carnegie Hall. While he could tell longer stories with a controlled ease, he was also master of the one-liner, recording: "Experience is what you get when you didn't get what you really wanted," and, "When your work speaks for itself, don't interrupt."

He wrote songs, narrated videos and performed on radio, also turning his hand to writing plays and commentating; his voice a defining statement of the southern gentleman with, by all accounts, a temperament to match. Gamble's appearance in *Heartworn Highways* is a cinematic reminder of his likeable charm and his recorded output sounds as fresh today as it did from 1977 onwards, the year of his debut LP, *The Lord Gives Me Grace, And The Devil Gives Me Style* on Mountain Railroad Records, a Wisconsin country folk label. Blood Mountain and a raucous cover of Honky Tonk Heroes especially showcase the Rogers repertoire along with many a spoken word interlude.

Gamble once said, "In the final analysis, the size of one's funeral is always determined by the weather." Sadly, his own end came all too soon and, true to his reputation as a man who would help anyone, it came from an act of heroism; an event worthy of one of his great oratory explorations. While on his way home in October 1991, a young girl came running over to Gamble asking him to help her father, a Canadian tourist who was drowning in the water at Flagler Beach. Despite worsening arthritis that made it difficult to even move his head, Rogers immediately dove into the water, causing both men to perish.

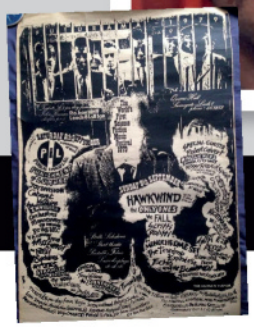
Though he never broke through as a mainstream artist, Gamble Rogers is revered and credited in name, with a St. Augustine middle school as well as a 144-acre park on Flagler Beach. A festival is also held each May in St. Augustine. Perhaps the greatest tribute to the man is that his manager, Charles Steadham, paid out of his own pocket to ensure Rogers' discography remains available.

Words: Paul Stenning

The Gamble Rogers Folk Festival runs from 14-16 April in St Augustine, Florida. More info at gamblerogersfest.org.

THE ENGINE ROOM

The unsung heroes who helped forge modern music



This month: John Keenan

Most communities with a musical life have a local hero, someone who makes a difference. Sometimes – Tony Wilson, say – they have a public profile which helps their projects and the place they are advocating; sometimes they are regionally significant – Roger Eagle, perhaps – and sometimes they make a massive difference locally without becoming a household name elsewhere. Meet John Keenan, without whom the music scene in Leeds since 1976 would have been very different, and much poorer.

Born in St Helens, he spent much of his childhood in the wilds of North Wales before his family moved back to Merseyside, where he was awarded a scholarship to study at St Mary's College in Crosby. From there he enrolled at Southport Art College where he became Social Secretary at the age of 17; his first booking was John Mayall's Bluesbreakers. "We all thought we were going to see Eric Clapton, and when they turned up, they had a new recruit in Peter Green," he says. "We were disappointed, until we heard him play." His second booking was Pink Floyd.

A decade later he was working for Yorkshire Television in Leeds; the city was initially unwelcoming to punk, not least because one of the few survivors of the post-Grundy Sex Pistols *Anarchy* tour in December '76 was a troubled night at Leeds Polytechnic. However, Keenan sensed there was an appetite for the new music, so throughout summer 1977 he set up a series of gigs in the Leeds Polytechnic Common Room, which he called *Stars Of Today*. Bookings included XTC, The Slits, The Boys, The Police and more. It was popular but come September the Student Union showed *Stars Of Today* the door. Keenan moved operations to clubs in Woodhouse then Chapeltown, calling the new venture The F Club: "the 'F' was directed at the people who threw us out of the Poly," he explains. It was the city's only new wave venue and gave Leeds the likes of Sham 69, Rich Kids and early shows by Joy Division and Echo and The Bunnymen. Keenan also showcased local heroes Gang Of Four and The Mekons, the latter supporting The Rezillos on the club's opening night on 17 October 1977.

In October '78, The F Club moved to Brannigan's, a basement club in Leeds' city centre, providing pre-fame appearances by The B52's, The Specials and U2, while on 4 January 1981, New Order played their first gig outside Manchester: the flyer made no reference to Joy Division, simply stating, "If you don't know who they are, don't bother coming". He also promoted the likes of Japan and Bauhaus at the city's Tiffany's night club. Incredibly, Keenan was still working his day job at YTV – "often I'd finish at The F Club at 2am and then have to be at the TV studios at 7pm. I don't know how I did it!" – but the myriad contacts he had in the local arts scene helped him when putting together the event which propelled him into the spotlight.

The Futurama V festival was effectively the birth of Goth

The *Futurama* festival ("The World's First Science Fiction Music Festival") was held in September 1979, at Leeds' Queen's Hall, a former tram depot. The acoustics were as you'd expect, with bill-topping sets by PiL and Hawkwind offering an extra dystopian shiver, though Keenan recalls that he "wanted to showcase Northern bands that were coming through, plenty from Yorkshire but also Manchester and Liverpool: Durutti Column, Joy Division, the Bunnymen, OMD". Massive events, *Futuramas I, II* (1980) and *V* (1983) were held at the Queen's Hall with *III* and *IV* relocating to Stafford and Chester respectively. Keenan organized all of them. A sixth event in 1989 was proposed to mark the Queen's Hall's imminent demolition but it emerged that the venue's music license had expired – quick thinking and Keenan's contacts book relocated the event to nearby Bradford.

He promoted gigs at Leeds' legendary Fforde Grene, and when that became a pool hall in 1986, he tried out The Robin Hood pub in the city centre for a month, helping to build a stage to accommodate bigger bands. Quitting TV work he took on a directorship at The Astoria, a former dance hall in North Leeds which became a venue, alongside shows at the famous City Varieties. When the lease of The Robin Hood became available in 1988, he cashed in his share of The Astoria and took over The Duchess of York (a name insisted upon by John Smith's brewery), shortening it to The Duchess.

It became Leeds' premier venue for ascendant new bands (Suede, Stereolab) and older acts managing their descent (Comsat Angels, Wreckless Eric), thus tapping into a wide audience demographic. Other notable visitors included Nirvana (supporting Tad), a fee being paid for the tour, while Oasis were on a guarantee of £100 for their first gig. Radiohead, Coldplay and PJ Harvey swung by, all on a guarantee plus a percentage after costs. Keenan gave up the lease in 1991 but continued to promote an almost nightly succession of gigs there until 2000, when much lamentation greeted its closure. The site is now occupied by a branch of Hugo Boss.

Asked if he had a favourite memory from his years of putting on gigs in Leeds, he replies, "It's difficult – I might give a different answer tomorrow – but *Futurama II* was special: it was filmed. I got ripped off by the film-makers, but it was still a breakthrough event, and it made money! *Futurama V* [1983] was memorable as it was effectively the birth of Goth, being described as, 'A weekend in Goth City' and the term stuck." As for individual gigs: New Order? Nirvana? Radiohead? He makes a perhaps surprising choice. "The Jayhawks at The Duchess had the best sound I ever heard in any of my clubs. Their sound engineer took the PA apart and rebuilt it and it sounded amazing. So that's a big memory."

Still active on the Leeds music scene, he promotes gigs at venues around the city, such as The Irish Centre (where he has worked on 40 years' worth of gigs) and The Brudenell. He sums up his approach: "People don't believe me, but I've never done this for the money," he says. "It's about the music, the culture, making memories and, above all, making things happen."

He might not have started a legendary record label, or been the subject of biopics, but he has made things happen in Leeds since 1976, and the city owes John Keenan a big thank you.

Words: Peter Mills

See liveinleeds.com/30jfk.htm

BIRTH! SCHOOL! WORK! DEATH!

Andy Fairweather Low... on the soundtrack to his life

Lonnie Donegan ***My Old Man's A Dustman (Ballad Of A Refuse Disposal Officer)***
(Pye Records, 7N 15256, 7", UK, 1960) **£2**

We lived in a council house on an estate, me, my two brothers, my mother who worked in a cake shop, my father who was a road sweeper and that was just one of many reasons why we liked My Old Man's A Dustman. I remember my father buying Lonnie Donegan records, that one, Puttin' On The Style etc and it turned our lives around. Decades later I was working with Van Morrison and he invited Lonnie to guest at our Wembley show. We did a bit of rehearsal at Nomis studios in London and Lonnie comes and he's got all the power and then at Wembley his voice is so good, the fire is still burning.

The Rolling Stones ***The Rolling Stones***
(Decca LK 4605, LP, 1st pressing, UK, 1964) **£1,000**

I was 16, in my last year at Llanrumney Secondary Modern School and my friend persuaded me to go and see them at Sophia Gardens. They started off with Chuck Berry's I'm Talking About You and it got me like a virus and that was it. That first album had a huge impact. I play Route 66 in my set and I play Keith Richards' guitar solo. I don't know if it was them or The Beatles that made me want to be in a band but not long after I got started in The Firebrands.

Otis Redding ***Otis Blue/Otis Redding Sings Soul***
(Atlantic ATL 5041, LP, UK, 1965) **£60**

Amen Corner got together in 1966 and up until our [1968] hit Bend Me Shape Me, we were soul music right to the core; that's what we rehearsed and played in the clubs. I saw Otis Redding in 1967 in Bristol and then on the Stax tour when it came to Cardiff and *Otis Blue*, that album, it was very special and we played it a lot. That man was something else both as a writer and a singer, but *Otis Blue,* that was the album at that time.

Ry Cooder ***Ry Cooder***
(Reprise Records RSLP 6402, LP, UK, 1970) **£15**

Amen Corner had finished and our managers at the time, Keith Altham and Chris Williams, were publicists. One day Keith had just been sent Ry Cooder's first solo album. I put on the first track, Alimony, and it has affected me ever since, my whole guitar playing, everything. I'm big into Ry Cooder still – [1972's] *Into The Purple Valley*, [1997's] *Buena Vista Social Club*, [2003's] *Mambo Sinuendo* with Manuel Galban, all superb and unbelievable musicianship, the Gabby Pahinui Hawaiian Band…

The Band ***The Band***
(Capitol Records EST 132, LP, UK, 1969), **£20**

After Amen Corner I formed Fair Weather with Dennis Byron, Blue Weaver, Clive Taylor and Neil Jones and during that period we lived together in Elstree in a Norwegian barn in 48 acres, and The Band's album – the one with The Night They Drove Old Dixie Down, Across The Great Divide and The Unfaithful Servant – it reminds me of then. It's an absolutely staggering record. I love the way that time moves on, it's 54 years since it was released and I first heard it, and it's still as fabulous as it was then.

Taj Mahal ***The Real Thing***
(CBS S 64385, 2-LP, g/f, UK, 1971) **£10**

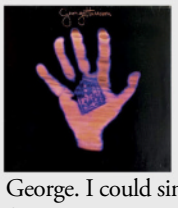
This was another big album for me while I was in Elstree with Fair Weather. It's a live album recorded at the Fillmore East in New York in February 1971 and it's Taj Mahal backed by a band with a tuba section as well as a horn section. It's unbelievable. Howard Johnson, the jazz musician, did the arrangements for the tubas and then you've got John Simon on piano, John Hall on guitar, Greg Thomas on drums. Incredible.

Van Dyke Parks ***The Clang Of The Yankee Reaper***
(Warner Bros K 56161, LP, UK, 1975) **£15**

After Fair Weather, I went solo and released albums for A&M. One of the albums I loved playing during this period was Van Dyke Parks' *The Clang Of The Yankee Reaper*, on which he covers tracks by Mighty Sparrow and Lord Kitchener. I used to play that before my gigs. The other album that reminds me of this time is *Stingray* by Joe Cocker, his album for A&M. I loved it.

Michael Nesmith & The First National Band ***Magnetic South*** (RCA Victor SF 8136, LP, UK, 1970) **£25**

This reminds me of just after I got married; we were living in our bungalow. The first four tracks, Calico Girlfriend, Nine Times Blue, Little Red Rider and The Crippled Lion, are from his time in The Monkees and then Hollywood was demo-ed for *Head* as well. It's also got Joanne on it and his cover of Beyond The Blue Horizon. A fabulous singer.



George Harrison ***Living In The Material World***
(Apple PAS 10006, LP, laminated g/f, 4-page insert, UK, 1973) **£18**

I knew this album inside out, but little did I know how much value that would be when I first met George. I could sing most of those songs and even sing the slide solo for Give Me Love (Give Me Peace On Earth), which sort of got me on the tour of Japan with him and Eric Clapton [in 1991]. It was madness, like Beatlemania all over again. But it was always an honour to play with George and even more of an honour to have been his friend.

Jimmy Rogers ***Chicago Bound***
(Chess 407, LP, US, 1970) **£30**

Jimmy Rogers was the guitar player in Muddy [Waters]'s band and he made this solo album using the same musicians. It's a fabulous album where every turnaround, every guitar lick, every little harmonic piece, every piano is just magical. I was in Eric Clapton's band and we were on tour in America. Eric was thinking he'd had enough and wanted to focus more on the blues. He gave me that album and it was his way of saying, "Listen to this because that's where we are going."

Words: Lois Wilson

Andy Fairweather Low's* Flang Dang *is released by The Last Music Company.

10 OF THE BEST

This month: **Kent Records**

Various *For Dancers Only*
(Kent Records, KENT 001, LP, UK, 1982) £15

To herald the arrival of Ace's new reissue soul label in 1982, Ady Croasdell compiled a 15-track selection of mid-tempo rhythm and blues and northern soul culled from the US Kent and Modern stables. Intended as a one-off, after selling 20,000 copies it became the first of a cherished catalogue overseen by Croasdell that stretches into the hundreds. Introducing a new generation to rare soul and providing a blueprint for every soul reissue label to emulate since, it's winners all the way from Mary Love, Felice Taylor and Danny Monday to Ike and Tina, The Ikettes and Jackie Day.

Mary Love **You Turn My Bitter Into Sweet**
(Kent TOWN 501, 7", green vinyl, UK, 1982) £25

Mary Love's 1965 debut single You Turned My Bitter Into Sweet opened *For Dancers Only* – her 1966 45 Let Me Know closed it – so it made sense that the song would be picked to become the A-side to the inaugural Kent 7" issued in 1982. Backed by Willie Hutch's I Can't Get Enough and The Sweethearts' This Couldn't Be Me, it was pressed on green vinyl and became an instant best-seller. Love would go on to headline the bill at the first Cleethorpes Northern and Rare Soul weekender set up by Croasdell in 1993 and also performed shows to mark Kent's 25th anniversary in 2007.

Various *On The Soul Side*
(Kent Records KENT 006, LP, UK, 1983) £15

The label's sixth album release was the first to include material taken from outside of the Kent/Modern stable, with the tracklisting weighted towards big budget 60s soul tracks from the labels Capitol, Liberty, Minit, Veep, Imperial, Sue and United Artists. The original LP (expanded on CD in 2018) is bursting with future scene staples. It spanned stompers (Little Anthony and The Imperials' Gonna Fix You Good (Every Time You're Bad)), rock'n'soul anthems (The Showmen's It Will Stand), R&B (Benny Spellman's Fortune Teller) and girl groups (The Exciters' Do Wah Diddy).

Various *It's Torture And 15 Other Great Soul Destroyers*
(Kent Records, KENT 046, LP, UK, 1985) £15

When Ace label co-founder Roger Armstrong invited Croasdell to the Scepter/Wand studios in Nashville, he jumped at the chance. While searching through master tapes he came across the previously unissued It's Torture by Maxine Brown. An absolute classic, it got its first release on this 1985 compilation which also includes choice cuts by Porgy and the Monarchs, Jackie Wilson and Gene Chandler. It's Torture was also issued on a Kent 45 and in 1997, Croasdell got Brown over to the UK to play shows.

Various *The Magic Touch*
(Kent Records KENT 057, LP, UK, 1986) £15

Melba Moore made her recording debut in1966 with a version of Ted Darryl's The Magic Touch. The song had previously been recorded by the Bobby Fuller Four for Mustang, but Fuller dismissed it as "too soul". Just right, then, for Melba Moore, who, with producer Stan Kayan, created an apotheosis of northern soul. It went unissued, though, until Croasdell discovered it in 1986 and it was premiered here alongside several other first-time-on-vinyl cuts by the likes of Maxine Brown and Porgy And The Monarchs.

Little Ann **Who Are You Trying To Fool**
(Kent Records TOWN 112, 7", UK, 1999) £30

Discovered in a Harlesden studio in a wrongly marked tape box from Detroit producer and guitarist Dave Hamilton, this track got its first issue by Croasdell in 1999. Little Ann, aka Ann Bridgeforth, had released just one single previously, Going Down A One-Way Street (The Wrong Way) on Ed Wingate's Ric Tic label in 1968. Although a flop, it brought her to the attention of Hamilton, who demoed this for Topper Records but it never made it to full release status. In 1999, at the invite of Croasdell, Ann headlined the Cleethorpes northern soul weekender.

Dave Godin *Deep Soul Treasures Taken From The Vaults…*
(Kent Soul HIQLP 008, LP, UK, 2013) £20

Dave Godin coined the term northern soul and in 1995 he approached Kent to compile what became the peerless *Deep Soul Treasures* CD series. This 2013 LP cherrypicks from the four volumes released during Godin's lifetime (he sadly passed in 2004). Topped and tailed by Robert Ramsey's Like It Stands and cover star Rozetta Johnson's Who Are You Gonna Love (Your Woman Or Your Wife) with unimpeachables by Irma Thomas, Doris Duke and Eddie Giles in between, it's a fitting tribute to the series creator.

Ben E King **Gettin' To Me**
(Kent Select CITY 046, 7", UK, 2016) £8

In London Hanway Street's Vinyl Experience, Croasdell came across an 8" metal acetate with just the title Gettin' To Me scribbled on it. With assistance from New York soul specialist Rob Hughes, he discovered that it was a lost Atlantic recording of a Leiber and Stoller song by Ben E King. Issued first on a 2000 CD compilation, it was then issued as a seven in the Kent Select series backed by The Marvellos' I Need You.

The Charmels **I've Done It Again** *(Deep Soul* **DEEP SOUL 09, 7-inch, UK, 2018) £20**

The Charmels recorded as The Tonettes then The Dixiebelles, for Volt and Sound Stage 7, then returned to Volt as The Charmels, issuing four singles under the supervision of Isaac Hayes and David Porter. 1967's As Long As I've Got You has since been sampled by Wu-Tang Clan. Also recorded but not issued that year was the stirring deep soul of I've Done It Again, which emerged on this seven in 2018.

Carolyn Crawford **Ready Or Not Here Comes Love (Kent Records Anniversary Special, 7", UK, 2019) £300**

Croasdell is the co-founder of the 6Ts 100 Club all-nighters and each anniversary, he releases a 7" given to those attending. This one, backed with Mickey Stevenson's I Stand Blue, marked the night's 40th anniversary, and it was fetching three figure sums a few days later on eBay. The first release from Kent's deal with Mickey Stevenson International and produced by Stevenson in LA in 1971, it sounded like a tried and tested floorfiller from first listen. It was reissued again in 2020, as a part of the Kent Select series.

Words: Lois Wilson
For Dancers Forty: Kent Records 1982-2022 ***is out now.***

NEW!

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For those about to rock... Record Collector Presents... AC/DC is a high-voltage bookazine on the Scots-Oz heroes who celebrate 50 years in the biz. Meet the avid collectors with loot to thrill, hear from celebrity fans, and read about the band's incredible rise to fame via collaborators and crew, including their first roadie, Tana Douglas. There's an exclusive eye-witness report on AC/DC's first US forays, an extract from Brian Johnson's new biog, and a guide to the 70 hottest collectables. We tell the story of the legendary BonFest, peep behind the curtain of 'DC's live extravaganzas, there's a bumper discography, and every studio album is revisited. Shake a leg and get it hot.

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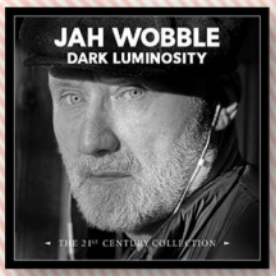

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JOE MEEK
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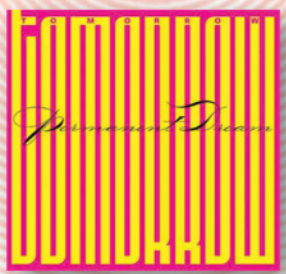

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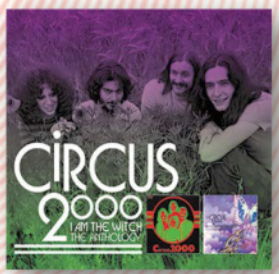

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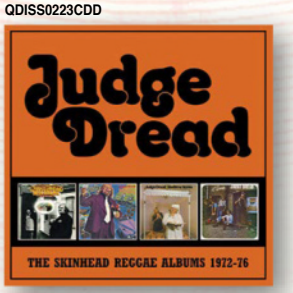

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